REPORT RESUMES

ED 020 948 TE 500 199

FRESHMAN ENGLISH AT EIGHT UNIVERSITIES--SOUTH DAKOTA STATE, SOUTHERN ILLINOIS (EDWARDSVILLE), TUFTS, AND WAKE FOREST UNIVERSITIES, AS WELL AS THE UNIVERSITIES OF NORTH CAROLINA, SANTA CLARA, SOUTH FLORIDA, AND SOUTHERN CALIFORNIA.

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FOR A REPORT ON COLLEGE PROGRAMS IN FRESHMAN COMPOSITION, THE ASSOCIATION OF DEPARTMENTS OF ENGLISH OBTAINED SYLLABI AND COURSE DESCRIPTIONS FROM DIRECTORS OF FRESHMAN COMPOSITION AT 66 COLLEGES AND UNIVERSITIES. AMONG THE DATA ASSEMBLED FOR THE FULL REPORT (AVAILABLE AS TE 500 190) ARE THE DESCRIPTIONS OF FRESHMAN ENGLISH PROGRAMS AT EIGHT UNIVERSITIES, WHICH ARE CONTAINED IN THIS DOCUMENT. THE LARGEST SECTION OF THE DOCUMENT CONSISTS OF A GUIDE TO FRESHMAN ENGLISH AND INFORMATION FOR INSTRUCTORS OF FRESHMAN ENGLISH AT THE UNIVERSITY OF NORTH CAROLINA. STUDENT GUIDES TO THE TWO-SEMESTER COMPOSITION AND LITERATURE COURSE AT THE UNIVERSITY OF SANTA CLARA AND THE ONE-SEMESTER COMPOSITION COURSE AT THE UNIVERSITY OF SOUTHERN CALIFORNIA ARE INCLUDED. BRIEF DESCRIPTIONS ARE ALSO GIVEN FOR (1) THE TWO-SEMESTER COMPOSITION COURSE AT THE UNIVERSITY OF SOUTHERN FLORIDA, (2) THE TWO-SEMESTER COMPOSITION AND LITERATURE COURSE AT SOUTHERN ILLINOIS UNIVERSITY, (3) THE NEW PROGRAM AT TUFTS UNIVERSITY WHERE EACH TEACHER DESIGNS HIS OWN COURSE, (4) THE THREE INTRODUCTORY ONE-SEMESTER COURSES AT WAKE FOREST, AND (5) THE FACULTY PROPOSAL FOR A REVISION OF FRESHMAN COMPOSITION AT SOUTH DAKOTA STATE UNIVERSITY. (BN)

ED020948

FRESHMAN ENGLISH AT EIGHT UNIVERSITIES: SOUTH DAKOTA STATE, SOUTHERN ILLINOIS (EDWARDSVILLE), TUFTS, AND WAKE FOREST UNIVERSITIES, AS WELL AS THE UNIVERSITIES OF NORTH CAROLINA, SANTA CLARA, SOUTHERN FLORIDA, AND SOUTHERN CALIFORNIA

The Association of Departments of English collected syllabi and course descriptions from directors of freshman composition at sixty-six American colleges and universities. A survey report based on this information, College Programs in Freshman Composition (1968) by Bonnie E. Nelson, is available through ERIC as TE 500 190.

Because many of the directors sent information which is not available to the public and which could not be included in the full report, some of these program descriptions are reproduced here in one of ten auxillary reports: See also:

TE 500 191	State University of New York at Buffalo
TE 500 192	University of Hawaii
TE 500 193	Antioch College, Baker University, Clark University, Elmira College, Emory University, Juniata College, University of Maryland, Swarthmore College, and Tulane University
TE 500 194	University of Tulsa, Columbia Basin College, and Western State College of Colorado
TE 500 195	Junior College of Albany, Amarillo College, Bakersfield Junior College, Beckley College, California Concordia College, Cazenovia College, Colby Community Junior College, Grand View College, Harcum Junior College, Jefferson Community College, Lakewood State Junior College, Miami-Dade Junior College, Monroe County Community College, and Portland Community College
TE 500 196	University of Kentucky, Ohio State University, Purdue University, and Southern Illinois University at Carbondale
TE 500 197	Augustana College, Central Washington State College, Clarke College, State College, at Framingham, Harding College, Emporia State Teachers College, and King's College
TE 500 198	Bob Jones, Duquesne, John Carroll, Kansas State, Marquette, Northern Illinois, Washington State, and Washington Universities, as well as the Universities of Alabama, Dayton, Minnesota (Duluth), and Mississippi
TE 500 199	South Dakota State, Southern Illinois (Edwardsville), Tufts, and Wake Forest Universities, as well as the Universities of North Carolina, Santa Clara, Southern Florida, and Southern California

BONNIE E. NELSON, COMPILER
MODERN LANGUAGE ASSOCIATION
1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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UNIVERSITY OF NORTH CAROLINA

Chapel Hill

A GUIDE
TO
FRESHMAN ENGLISH

THE UNIVERSITY OF NORTH CAROLINA

Department of English

1967-1968

I. GENERAL AIMS OF FRESHMAN ENGLISH

The Freshman courses in English are designed to help students improve their ability to write expository prose, the kind of prose they will write most often in their adult lives. It is assumed that students entering the Freshman English courses (1) will have mastered the fundamentals of basic grammar, (2) will know something of the possibilities of the English sentence, and (3) will be able to read college level material with some ease and facility. Fuller statements of the aims of English 1 and English 2 appear in this syllabus in the opening sections listing the specific assignments for each of these courses. It should be emphasized here, however, that the measure of students' achievement in English 1 and English 2 is based primarily upon how well they can write. Exercises, quizzes, and in-class and out-of-class themes will provide students with ample opportunity to develop and demonstrate their writing skills.

II. PLACEMENT

Students are placed in English 1, English 2, or English 21A on the basis of their performance on the Advanced Placement Test or on the verbal section of the College Board Examination. Placement is as follows:

Advanced Placement Test

Score	Course
4-5	English 21A
3	English 2
2-1	English 1

College Board Examination

Verbal Score	Course
675 or Above	English 21A
600 to 674	English 2
599 or Below	English 1

Since these scores are merely indices to the student's writing ability, placement in these three courses (English 1, 2, or 21A) is probationary during the first three weeks of the semester. During this period, instructors will have examined several samples of student writing, and at any time during the first three weeks may recommend a student's transfer to a higher or lower section.

Once the instructor has recommended a transfer, the written work of the student will be examined by members of the Freshman English Committee. If these readers think it necessary, an additional theme may be assigned before final placement is decided; then final placement for the semester will be made. No re-assignments will be made after the third week of the semester, and the number of re-assignments is not expected to be large.

III. TEXTBOOKS

The official list of textbooks for English 1 and English 2 is given in this syllabus just above the "Schedule of Assignments" for each of the courses. To save unnecessary expense, students are advised not to buy secondhand copies before consulting the lists.

IV. STUDENT-TEACHER COOPERATION

The student's success in Freshman English depends in part on his ability to accept and to profit from candid criticism of his writing. The instructor's job is to give a student's writing honest and forthright criticism, for without this kind of criticism, the student's writing seldom improves. If, after evaluation of his written work and after conferences about writing problems, a student believes that student-teacher cooperation is not as effective as it should be, he should consult the course director, Robert Bain, in 114 Bingham Hall.

V. OFFICES OF THE FRESHMAN STAFF

Offices of the Freshman Staff are in Bingham Hall and in Bingham Hall Annex, located on Emerson Field. Members of the Freshman Staff have scheduled office hours, during which they are available for information and assistance in matters relative to the English courses. A general directory of all offices of the Freshman Staff is available in 114 Bingham or on the bulletin board on the first floor of Bingham Hall.

VI. CONFERENCES

Every instructor will tell his students the location of his office and the hours at which he will be available for conferences. The purpose of these conferences is to give students an opportunity to talk with their instructors about specific writing problems and specific themes. Therefore, it is imperative that all of the revised papers are available for discussion during the conference. Generally, it is the responsibility of the student to request conferences; however, instructors may ask for conferences when they feel a student needs special help. The usual amount of time devoted to conferences is about fifteen to twenty minutes, although the instructor will gladly take longer if necessary.

VII. ATTENDANCE IN FRESHMAN ENGLISH

1. Regular attendance is an administrative requirement and a student obligation. Instructors will keep a record of student attendance.

2. A student unavoidably absent from a class meeting or meetings *must explain* his absence to the instructor. If the instructor judges the explanation unacceptable, the absence will be considered unexcused.

3. Students in Freshman English are *not* entitled to any "cuts." A student absent without an acceptable excuse will be put on attendance probation whenever such action is deemed advisable by the instructor. Absences after a student has been placed on attendance probation may result in the student's being dropped from the course with a failing grade.

4. A student absent without an acceptable excuse will receive an automatic "F" on any graded work done in class on the day or days of his absence.

5. A student absent *with or without* an acceptable excuse from three consecutive class meetings will be reported to his dean after the third absence.

VIII. PLAGIARISM

This section of *A Guide to Freshman English* is one of the most important, for it defines *plagiarism*. Ignorance of what constitutes plagiarism cannot be considered a defense should a student be taken before the Honor Council on such a charge.

Plagiarism is likely to occur in two situations. The first of these is the verbatim borrowing of source material, and the presentation of such material as your own writing. Since better writing is the chief goal of the Freshman English courses, it is imperative that the work you hand in should be yours, not another's. *The copying of a theme or part of a theme from a book or magazine (without proper documentation) is forbidden. Likewise, copying from the manuscript of another student is prohibited.* Whenever phrasing is borrowed--*even if only two or three words*--the source should be noted by quotation marks and by proper documentation, either in a footnote or in the body of the paper itself. *You should be aware that the language of another is not made your own by omission, rearrangement, and new combinations of words. If you present this language as your own, you are guilty of plagiarism. This offense is a violation of the Honor Code and will be treated as such.*

The second situation in which plagiarism is likely to occur is the borrowing of another's ideas and presenting them as your own. If you use in a paper an idea taken from an essay or study guide (or any source), *you must acknowledge that source in a footnote or in the text of the paper* itself. Failure to document ideas borrowed from a source is a form of plagiarism and a violation of the Honor Code.

All advice or help of another (except your instructor) in preparing a theme or written assignment should be accompanied by proper documentation or a full statement of the nature and extent of the help received. Students who are being privately tutored must inform their instructors of this fact and give them the name of the tutor.

If you have doubts about specific problems relating to plagiarism, you should consult your instructor.

These paragraphs clearly define plagiarism and the Freshman Staff's attitude towards it. In practice, the Freshman Staff will treat plagiarism as a violation of the Honor Code and will proceed against offenders accordingly.

IX. GUIDES FOR SUBMITTING THEMES

(Instructors may modify these guides to suit the needs of particular classes.)

1. Use regular Freshman English theme paper for all themes. This theme paper is on sale at the Book Exchange and at the Booketeria.

2. If your theme is longer than one page, number all pages except the first (2,3,4, etc.). If your instructor so requests, you are to hand in the preliminary draft or outline along with the completed theme.

3. Use ink or typewriter in preparing work outside the classroom; use ink for all in-class themes.

4. Be sure that you include a title for each theme.

5. Be sure that you have completed the theme endorsement, that is, the information on the back of the theme paper. Number all themes accurately (Theme 1, Theme 2, Paragraph 1, Paragraph 2), for this numbering facilitates accurate record keeping.

6. Have your theme ready to hand in at the time assigned by the instructor. Promptness is desirable in all college work, and you should explain unavoidable delays to your instructor.

X. REVISION AND THE THEME FILE

Theme revision is one of the important aspects of the Freshman English courses, for it is from careful revision that the student learns to look for particular problems in his writing. Revise all themes promptly and return them to the instructor within two class meetings after the theme has been returned to you. The instructor will keep these themes in his office and will consult them when a conference is requested.

Each instructor will give his students directions for revising papers. If he believes the revision to be sloppy or inadequate, he may return the theme and ask you to revise the revision. Your course work will not be complete without a full file of revised themes, and your grade may suffer if the file of your written work is incomplete.

Do not rewrite an entire theme unless you are specifically asked to do so. If your instructor desires a complete revision, he will mark "Rewrite" on your paper. In such cases return the original and write "Rewritten" on the outside. Do not erase your instructor's marks. All revisions should be placed inside the graded theme.

Themes submitted in Freshman English classes are retained by the Department for two semesters and then destroyed.

XI. MID-TERM GRADES

Administrative requirements of the University call for a progress report on all Freshman students at the middle of each semester during the first year. This report is both an evaluation of the student's work to date and an estimate of his potential future achievement. Its purpose, however, is advisory. It is designed to let students and parents know the student's progress during the important first year of college.

XII. GRADES AND GRADING STANDARDS

The grading scale used is A, B, C, D, and F. Grades are given to all assigned themes and frequently for exercises and quizzes. The final course grade is based on the student's written and classroom performance.

The standards defined below are the basis on which most themes will be graded.

A. The A theme shows originality of thought in stating and developing a central theme or idea. Its ideas are clear, logical, and thought-provoking; it contains all the positive qualities of good writing listed below:

1. Careful construction and organization of sentences and paragraphs.
2. Careful choice of effective words and phrases.
3. Concentration on a main purpose, with adequate development and firm support.

B. The B theme has a clearly stated purpose, logically and adequately developed. Its ideas are clear because it contains some positive qualities of good writing. It is comparatively free from errors in the use of English. Although indicating competence, the B paper lacks the originality of thought and style which characterizes the A theme.

C. The average theme will receive a grade of C. It has a central idea organized clearly enough to convey its purpose to the reader. It avoids serious errors in the use of English. It may, in fact, have few correction marks on it, but it lacks the vigor of thought and expression which would entitle it to above average rating.

D. The grade of D indicates below average achievement in expressing ideas correctly and effectively. Most D themes contain serious errors in the use of grammar and fail to present a central idea or to develop it adequately. With more careful proofreading and fuller development, many D themes might be worth at least a C rating.

F. The grade of F may indicate failure to state and develop a main idea. It may also indicate failure to avoid serious errors in grammar, spelling, punctuation, and sentence structure. A theme containing several badly misspelled words in conjunction with a serious error such as a sentence fragment, a comma splice, or a fused sentence will almost invariably receive a grade of F.

The five themes which appear below are included to give you some idea of grading standards. These themes were submitted by students last year and received marks of A, B, C, D, and F, respectively, from classroom instructors.

THE "F" THEME--

Room 104

My room is very well located in comparison to the campus. My room is located on the first floor of Grimes Dormitory.

In my room one would see 2 pairs of red woolen curtains hanging on the wall. These curtains are very useful because at night there is a street light which shines in our room and with the curtains shut there is no bothersome light.

There is a grey rug in the room which is made of wool. This rug comes in very handy especially on cold mornings.

In my room one also see's a double bed and a single bed which are made out of steel. But one very seldom finds these made up. Under the beds there is 2 trunks and a dozen pairs of shoes.

There are also 3 tables and 3 chairs in the room. The tables are used as desks and the desks have a desk lamp and a trash can.

There are 2 closets in my room which are inset in the wall and are jammed packed with clothing. To go along with the 2 closets there are 2 bureaus in the room. Each bureau has a mirror on top of it. The bureaus also are full of clothing.

On the wall there are 2 bookcases each of these has 2 shelves. Also on the wall hangs a poster where one can write-in the scores, of football games.

For entertainment there is 2 radios and a tape recorder in the room.

And as one can now see, why my roomates and I believe we have one of the best rooms that can be found anywhere in a dormitory on this campus.

****

NOTE: This theme clearly lacks a well-defined central idea. The sentence structure is choppy; the diction is imprecise and deadening. Paragraphs lack sufficient development and details are presented uninterestingly. In addition, there are a number of serious grammatical errors which make this theme fall far short of being satisfactory.

THE "D" THEME

For Gain or Status

I have known three kinds of students. One may find them at any institution of learning, but the divisions are the most definite in the freshman class of universities and colleges.

The first type of student is the one who has no interest in college whatsoever, and is there only to indulge in a country club atmosphere. He probably is there only because his preceding generations were alumni of the school, and his parents insist on his attendance also. Often he may be a status symbol for his parents.

You find many of the second type of student and several variations. This student studies only to make his grades and does only the work he is required to do. His purpose in life is merely to make money, gain position, or in fact, only for personal gain. This type of student seems to make up the majority of our campus population.

I have great admiration for the third type of scholar, and it seems that there is the greatest need for what there are the fewest. This student knows himself and has realized that education of himself is one of his greatest advantages over all other living beings. He is admired because he believes his education must not only benefit himself, but it must make some contribution to the advancement of mankind.

****

NOTE: The writer of this theme has tried to organize his material, but he has failed to make his distinctions clear and to develop individual paragraphs adequately. In addition, sentence structure is poor and diction is quite imprecise. In the third paragraph the writer shifts from third to second person, and he has generally mixed first, second, and third person throughout the paper. In the final paragraph, he has simply failed to say what he means. The student has, in this paper, failed to communicate his ideas clearly and effectively. If he had spent a little more energy in developing his idea and in improving the diction, the theme might have earned a higher mark.

THE "C" THEME--

Mill's "On Liberty"

John Stuart Mill in his Essay on Liberty describes a society in which the individual has absolute freedom in his actions as long as he does not injure any other individual or the society as a whole. Members of this society have only two obligations to society that must be observed and they are as follows: first, an individual must not interfere in or injure the interests of another; and second, that individual must bear a fair share of the labors and sacrifices that are incurred in the defense of the society and protecting its members from molestation from any outside force. (470) Fulfilling these obligations entitles an individual to the protection and benefits of the society to which he belongs.

This seems to be an uncomplicated system for a society which incorporates hardly any restrictions to a person's actions except those that have been mentioned above. As it is presented it would be very easy for a society of this type to exist, providing that every member of the society is an intelligent and responsible adult individual who has a knowledge of those things that are just and those that are unjust. There are only a precious few of this type individual in the world today and the fact that they are so greatly outnumbered by those who lack a sense of justice makes this freewill society impossible in the near future.

It is, however, not the purpose of Mr. Mill's essay to set up this type of society as a model for others or to make it an example of any society that now exists. It is his purpose to show that any society or governmental system tends to encrooch upon the rights, freedoms, and civil liberties of the individual members. He shows that an individual can do hardly anything that does not affect some other individual or the society and is, therefore, subject to moral judgement by the general opinion of society and its conception of what is right or wrong; and secondly, lawful restrictions enforced by the state. These will serve to illustrate Mr. Mill's arguement for he states that the few misdeeds comitted by an individual are far less evil than society's interference in and manipulation of a person's life and actions which is grossly wrong.

It seems evident that Mr. Mill is one of those persons who is convinced that society takes too large a share when the authority over individual is divided. Society has come to hold great authority regarding what an individual may and may not do; and this authority has taken away many things from the individual which should be left to his own discretion. Such things as the practice of a certain religion, the eating of certain foods, and holding one's personal views on a subject are cited by Mr. Mill as freedoms that have been abused by the action of society and the general will of the group. These things should certainly be left to the individual's preference if they injure no one. They are not, however, and this is what is attacked by Mr. Mill.

For an evaluation of the essay, I must say that it is presented in a somewhat Victorian way. Mr. Mill has asked questions, then he has told his readers that he has done so, he proceeds to answer the questions, and finally he says that he has answered them. This method is a very convincing one although it tends to be very wordy. Whether Mr. Mill's views are correct or whether his arguement is so convincing that all must agree with it; I think that he was correct in his opinion that the individual in society is subject to loss of his liberties by the upsurpation of authority by the society.

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NOTE: The instructor who graded this theme commented that the essay was "well organized," but "a bit wordy." The instructor added that the student "understood the essay" and stated its argument, but the paper received the grade of "C" because of "too many errors." Besides several obvious misspellings, there are such errors as misplaced modifiers and a comma splice. If the student had taken some time to proofread his paper carefully, he might have avoided these errors.

THE "B" THEME--

The Tragedy of Oedipus

Edith Hamilton once defined a tragic character as one who suffers greatly, feels intensely, and attempts to cope with his situation. The tragedy of his failure arouses a feeling of pity, awe, and elevation in the audience. Sophocles' character, Oedipus, filled this definition to a great degree when he fell from his position of success and happiness as King of Thebes. When Oedipus heard the prophecy that he would kill his father and marry his mother, he attempted to escape this fate by leaving home. Instead of freeing himself from his destiny he ran directly into it, and unknowingly fulfilled the prophecy. Oedipus was a tragic character not only because of the suffering he endured, but also because he tried so hard to prevent what had been foretold. Sophocles added to the bitterness of the tragedy by his effective use of dramatic irony, which intensified the compassion, awe, and pity of the audience.

The tragedy of Oedipus' fall could be explained in many ways. The most significant cause was that the gods destroyed Oedipus by using him as their tool. The emphasized role of the gods enforced this idea. They were mentioned many times as the controllers of the action of the play. Oedipus was so bitterly tragic because he, being ruled by the gods, was unable to escape his fate. It was they who prophosied the future of Oedipus and used the characteristics that had brought him success to destroy him.

Oedipus was quick to think and act as well as intellectually active, curious, and honest. His outstanding character fault was his violent and uncontrollable temper. These qualities with the exception of his temper, gave him the answer to the riddle of the Sphinx, and the title, riches, and respect of a king. Oedipus had everything any man could desire for happiness; but these same characteristics, when under the influence of his anger, brought him the truth of his crimes. It was Oedipus' intellectual curiosity and honesty which caused him to seek the murderer of Laius, his father, only to discover that he was the one who had done the horrible deed. The tragedy of Oedipus was increased even more when because of his anger, he lost all sense of good judgement and decency. He became blind to the suggestion of the truth, thus making the realization even more painful to accept. These characteristics in their dual role contributed greatly to the tragic elements which intensified the emotions of the audience.

Sophocles' use of dramatic irony made Oedipus even more tragic than his fall and his destruction of himself had made him. Because the audience knew the outcome of the play, they reacted with great pity and compassion when Oedipus did or said something of greater significance than he knew. Each mention of parents, marriage, or blindness was immediately connected to the horrible crimes of Oedipus tragic and painful realization about himself.

Oedipus succeeded in every way in fulfilling the requirements of a tragic character. The fall of a superior and good man from a self-made position of happiness was tragic in itself. Oedipus' case was particularly bitter because of his honest attempt to prevent his dreadful fate. There was much to admire and pity in Oedipus, and this made him one of the most tragic characters ever produced.

****

NOTE: This paper exhibits many of the qualities of good writing. The instructor who marked the theme thought that the "ideas and organization" were "good." He also commented, however, that the essay was "wordy and lacking in emphasis." His major criticism was that "diction could be made more precise and effective." If the student had revised and polished the paper a bit, the quality of the writing might have been improved considerably.

THE "A" THEME--

Setting--More Than Just Where a Story Takes Place

The setting of a story has more important functions than just providing a location in which the plot can unfold. In one story, setting may influence or determine a character's thoughts and actions. In another it may advance the theme. In still another it may provide an atmosphere appropriate or necessary to the advancement of plot. Four stories, "The Cask of Amontillado," "Young Goodman Brown," "The Man of Adamant," and "The Open Boat," illustrate well the different functions which setting may perform.

The setting in Edgar Allan Poe's "The Cask of Amontillado" has a main purpose of providing an appropriate atmosphere. Since the story concerns a man's murder, Poe establishes an atmosphere of horror. The major action of the story occurs in a dark, cold wine cellar whose vaults are "insufferably damp" and "encrusted with nitre." The horrible, deathly mood is strengthened by the fact that this setting, this wine cellar, is a burial place. Piled bones line the walls, and the foulness of the air causes the torches to glow rather than to burn. This setting, composed of dark crypts, piles of bones, and the smell of death, is an appropriate scene for a murder.

The functions of setting in Nathaniel Hawthorne's "Young Goodman Brown" and "The Man of Adamant" are more complex. In "Young Goodman Brown" the setting not only provides an appropriate atmosphere but also furthers the allegorical significance. The story deals with the evil present in Puritan Salem village; thus the setting for the meeting of the devil's followers is a dark forest "peopled with frightful sounds--the creaking of the trees, the howling of wild beasts, and the yell of Indians." But the forest setting does more than just establish atmosphere. Since the story is an allegory, the setting has allegorical significance. The path leading into the forest and the forest itself do not only provide a feeling of evil; they are the evil.

In "The Man of Adamant" the setting of the cave serves a unique function. Hawthorne describes Richard Digby as "the gloomiest and most intolerant of a stern brotherhood." Also, Digby has a rare disease which might "change his fleshy heart to stone." The setting of the cold, gray cave, besides providing a gloomy atmosphere, reinforces and reflects Richard Digby's hard, cold character. In fact, one might say that Digby and the cave are one and the same, as two stones fused together into a solid mass.

Stephen Crane's "The Open Boat" is one of the best illustrations of the various functions of setting. First, the setting of the sea provides an atmosphere of dreariness and loneliness necessary to the story. Second, the ocean setting has symbolic significance, for it represents an environmental nature indifferent to man and his struggle to live; the vastness of the sea represents the limitless universe, thus emphasizing the smallness of the men and of the world of their boat. Third, the setting of the treacherous, cruel sea plays the important role of antagonist against which the four men in the boat must fight in order to save their lives.

The four stories by Poe, Hawthorne, and Crane illustrate that setting can and does have a number of important functions. It advances plot, provides an appropriate atmosphere, aids in characterization, clarifies man's relationship to the world, and acts as an antagonist. It is an integral part of a story and is just as important as plot, characterization, theme, or any other element of fiction. After realizing the various functions of setting, then one can easily understand why setting is more than just a theater for the action of a story.

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NOTE: The student who wrote this essay has certainly done some thinking about his topic, and he has organized his material in a coherent and logical manner. In addition, individual paragraphs are adequately developed with specific details from the stories. For the most part, the sentences in the essay are structurally sound; there are almost no grammatical errors. While this theme is not a "brilliant and polished" piece of writing, it is certainly more than competent. This theme illustrates most of the qualities of good writing and deserved the "A" given by the instructor.

XIII. SCHEDULE OF HOLIDAYS, ETC.

Classes for the Fall Semester begin at 8:00 a.m. on Thursday, September 14; classes for the Fall Semester end at 6:00 p.m. on Friday, January 12. Final examinations for the Fall Term begin on Monday, January 15, and end on Wednesday, January 24.

Thanksgiving recess begins at 1:00 p.m. on Wednesday, November 22; classes resume at 8:00 a.m. on Monday, November 27.

Christmas vacation begins at 1:00 p.m. on Tuesday, December 19; classes resume at 8:00 a.m. on Wednesday, January 3.

Classes for the Spring Semester begin at 8:00 a.m. on Monday, January 29 and end at 12:00 noon on Saturday, May 18. Final examinations for the Spring Term begin on Tuesday, May 21, and end on Thursday, May 30.

Spring vacation begins at 1:00 p.m. on Friday, April 12; classes resume at 8:00 a.m. on Monday, April 22.

ENGLISH 1

English 1 and English 2 are designed to help students learn to write clear and effective expository prose. The minimum goal of English 1 is to teach students to write well-defined and adequately developed expository themes in which individual paragraphs are unified and coherent and individual sentences are clear, grammatically correct, and properly punctuated. The ultimate goal, of course, is to give students an opportunity to polish their prose writing and to strive for excellence.

During the first thirty-three class meetings of English 1, students will read carefully and discuss in detail numerous selections of good English prose. Emphasis during the first part of the semester will fall upon a study of the various rhetorical techniques and writing strategies available to students. Students will practice writing effective paragraphs and sentences; they will study the methods of developing both paragraphs and whole themes by the use of specific and concrete details which support a thesis or topic idea. During the last meetings of English 1, students will continue to apply these principles and to refine their writing in assignments based on their reading of short stories. Students will also be expected to learn some literary terms. However, the chief reason for the inclusion of stories in English 1--or with the essays in the first weeks of the course--is to stimulate thought about the craft of writing and provide models of clear and effective prose.

REQUIRED TEXTS:

1. HB John C. Hodges and Mary E. Whitten, Harbrace College Handbook, 6th ed. (New York: Harcourt, Brace & Co., 1967).
2. PR O. B. Hardison, Jr., Practical Rhetoric (New York: Appleton-Century-Crofts, 1966).
3. CC Stanley A. Clayes and David G. Spencer, eds. Contexts for Composition (New York: Appleton-Century-Crofts, 1965).
4. AF R. F. Dietrich and Roger H. Sundell, eds. The Art of Fiction (New York: Holt, Rinehart and Winston, 1967).
5. A Guide to Freshman English, 1967-1968.
6. One of the following dictionaries:

   Webster's Seventh New Collegiate Dictionary (Springfield, Mass.: C. & C. Merriam Co.).

   Webster's New World Dictionary (New York: World Publishing Co.).

   The American College Dictionary (New York: Random House).

Standard College Dictionary (New York: Harcourt, Brace & Co.).

SCHEDULE OF ASSIGNMENTS

This schedule of assignments has been arranged for the Monday-Wednesday-Friday sequence. Instructors of the Tuesday-Thursday-Saturday sequence and of the Tuesday-Thursday sequence will adjust the schedule to suit their sections. Since most students will be taking English I in the Fall Semester, the schedule has been arranged for the Fall term.

	Meeting Number	Assignment
First Week	1	Announcement of texts and assignments. DIAGNOSTIC THEME (no grade). Students should come to class with pens and theme paper.
Second Week	2	A Guide to Freshman English, 1967-1968, 1-12. "Organization," PR, 1-16 and assigned examples, 17-35. Instructor will make Paragraph Assignment 1, specifying topics and methods of development. Paragraph 1 to be handed in at Meeting 4.
	3	"The Paragraph," PR, 37-52 and assigned examples, 52-60.
	4	PARAGRAPH ASSIGNMENT 1 DUE (out of class). COOPERATIVE ENGLISH TEST (Fall Semester only). Instructor will make Paragraph Assignment 2 (out of class), due at Meeting 6.
Third Week	5	"Style (II)," PR, 205-226. "Inaugural Address: 1961," CC, 255-258. Instructor will discuss Theme Assignment 1 (in class), to be written during Meeting 7.
	6	PARAGRAPH ASSIGNMENT 2 DUE (out of class). "Style (I)," PR, 61-78. "Notes of a Native Son," CC, 237-254. "A Clean, Well-Lighted Place," AF, 136-140.
	7	THEME ASSIGNMENT 1 (in class).

Fourth Week	8	"Shooting an Elephant," CC, 277-283. "Barn Burning," AF, 67-82. Instructor will discuss Paragraph Assignment 3 (in class), to be written during Meeting 10.
	9	"Denotation and Connotation," CC, 19-31. "Politics and the English Language," CC, 177-187. LATEST DATE FOR TRANSFER TO HIGHER OR LOWER SECTION (Spring Semester only).
	10	PARAGRAPH ASSIGNMENT 3 (in class). "Frog Trouncin Contest," AF, 50-57. "The Valiant Woman," AF, 399-407. LATEST DATE FOR TRANSFER TO HIGHER OR LOWER SECTION (Fall Semester only).
Fifth Week	11	"Style (III)," PR, 257-269 and assigned examples, 270-277. "The Act of Language," CC, 207-217 and assigned poems, 218-225. Instructor will make Theme Assignment 2 (out of class), due at Meeting 13.
	12	"Introductions and Conclusions," PR, 227-240. "A & P," AF, 437-442.
	13	THEME ASSIGNMENT 2 DUE (out of class). "Development by Detail," PR, 79-94, and assigned examples, 94-113.
Sixth Week	14	"That Day at Hiroshima," CC, 259-271. Instructor will make Theme Assignment 3 (out of class), to be developed by Detail. Due at Meeting 16.
	15	"Comparison and Contrast," PR, 151-159, and assigned examples, 159-181. "New York, The Colonial City," CC, 50-56. "New York, New York," CC, 56-61.
	16	THEME ASSIGNMENT 3 DUE (out of class). "The Catbird Seat," AF, 103-110.
Seventh Week	17	"Liberals and Conservatives," CC, 62-71. Instructor will discuss Theme Assignment 4 (in class) to be developed either by Comparison and Contrast or by Classification and Division. Theme to be written during Meeting 19.

	18	"Division and Classification," CC, 90-91. "Eggheads, Intellectuals, Idealogues, Highbrows," CC, 71-77. "Highbrow, Lowbrow, Middlebrow," CC, 102-115.
	19	THEME ASSIGNMENT 4 (in class).
Eighth Week	20	"Definition," PR, 183-197, and assigned examples, 197-204. Instructor will make Paragraph Assignment 4 (out of class), to be developed by Definition. Paragraph Assignment 4 due at Meeting 22.
	21	"Techniques for Definition," CC, 3-4. Continued discussion of the assigned examples of development by Definition, PR, 197-204.
	22	PARAGRAPH ASSIGNMENT 4 DUE. "What Christians Believe," CC, 38-47.
Ninth Week	23	"Development by Example," PR, 115-129, and assigned examples, 129-135. Instructor will make Theme Assignment 5 (out of class), to be developed by Example. Theme 5 will be due at Meeting 25.
	24	"But What's a Dictionary For?" CC, 304-316.
	25	THEME ASSIGNMENT 5 DUE (out of class). "Butcher Bird," AF, 157-166. "I'm a Fool," AF, 115-123.
Tenth Week	26	"Reports, Inferences, Judgments," CC, 5-19. "Logic and Logical Fallacies," CC, 92-101. Instructor will make Theme Assignment 6 (out of class), to be developed by Argument and to be due at Meeting 28.
	27	Continue discussion of Assignment 26. "Argument (I): Induction," PR, 137-149.
	28	THEME ASSIGNMENT 6 DUE (out of class). Student is to find and bring to class a short, current editorial or article in which he can point out examples of logical fallacies and/or propaganda techniques.

Eleventh Week	29	"Argument (II)," PR, 241-256. "Suburbia: Of Thee I Sing," CC, 357-364.
	30	"The Illusion of Individuality," CC, 134-140.

THANKSGIVING VACATION

Twelfth Week	31	"Of the Limits of the Authority of Society over the Individual," CC, 470-485. Instructor will make Theme Assignment 7 (out of class), to be developed by Argument and to be due at Meeting 33.
	32	"Freedom of Speech and Press," CC, 497-504.
	33	THEME ASSIGNMENT 7 DUE (out of class). "Who Is to Blame for the Current Mess in Education?" CC, 394-400. "Life's Fictions," CC, 413-416.
Thirteenth Week	34	Survey and review of rhetorical principles. Instructor will make Theme Assignment 8 (out of class), to be based on the reading of short stories and to be due at Meeting 36.
	35	"The Cask of Amontillado," AF, 303-308. Instructor will lecture on the elements of fiction.
	36	THEME ASSIGNMENT 8 DUE (out of class). "The Open Boat," AF, 336-354.
Fourteenth Week	37	"Gooseberries," AF, 94-103, OR "The Chrysanthemums," AF, 85-94.
	38	"The Colonel's Lady," AF, 374-388, OR "The Bride Comes to Yellow Sky," AF, 148-157.
	39	PARAGRAPH ASSIGNMENT 5 (in class). "The Rocking Horse Winner," AF, 355-367, OR "A Hunger Artist," AF, 367-374.

Fifteenth Week	40	"A Good Man Is Hard to Find," AF, 124-136 OR "Petrified Man," AF, 388-399. Instructor will make Theme Assignment 9 (out of class), to be due at Meeting 42.
CHRISTMAS VACATION		
	41	"Winter Dreams," AF, 281-299.
	42	THEME ASSIGNMENT 9 DUE (out of class). "Heart of Darkness," AF, 212-281, OR "The Death of Ivan Ilych," AF, 168-212.
Sixteenth Week	43	Continue discussion of "Heart of Darkness" or "The Death of Ivan Ilych."
	44	Continue discussion of "Heart of Darkness" or "The Death of Ivan Ilych."
	45	REVIEW

English 2

The subject matter of English 2 is literature, but the principal goal of the course is to give students further training in *writing clear and effective prose*. Students exempted from English 1 and placed in English 2 should have a working knowledge of rhetorical techniques and should be able to apply these techniques in their writing. Of those exempted from English 1 and placed in English 2, some will undoubtedly need additional background in rhetoric; these students will be directed to the *Harbrace College Handbook*, by John C. Hodges and Mary E. Whitten, or to *Practical Rhetoric*, by O. B. Hardison, Jr. Others who need considerably more work in these areas will be transferred to English 1 before the end of the third week of the semester.

The course begins with a brief review of the principles of composition, then proceeds with the examination of the novel, of poetry, and of drama. In addition, students will be required to write a *short* research paper in which they illustrate mastery of note-taking, footnoting, and other concerns of the research paper. Students will use a casebook for this project.

Although students are expected to cultivate their understanding and appreciation of literature, the literary subject matter is not conceived of as an end in itself. Throughout the semester, there will be a continuing emphasis on the development of the student's *writing skills*, as well as his ability to read thoughtfully and intelligently.

REQUIRED TEXTS:

1. *HB* John C. Hodges and Mary E. Whitten, *Harbrace College Handbook*, 6th ed. (New York: Harcourt, Brace & World, 1967).
2. *GG* F. Scott Fitzgerald, *The Great Gatsby* (New York: Charles Scribner's Sons, 1925, 1953).
3. *LHA* Thomas Wolfe, *Look Homeward, Angel* (New York: Charles Scribner's Sons, 1929, 1952).
4. *WW* *The World of Thomas Wolfe*, ed. C. Hugh Holman (New York: Charles Scribner's Sons, 1962).
5. *IP* *An Introduction to Poetry*, ed. X. J. Kennedy (Boston: Little, Brown, and Co., 1966).
6. *OC* Sophocles, *The Oedipus Cycle*, trans. Dudley Fitts and Robert Fitzgerald (New York: Harcourt, Brace & World, 1949).
7. *A Guide to Freshman English, 1967-1968*.

8. A dictionary from the list of English 1 textbooks.

SCHEDULE OF ASSIGNMENTS

This schedule of assignments has been arranged for the Monday-Wednesday-Friday sequences; instructors of the Tuesday-Thursday-Saturday sequences and the Tuesday-Thursday sequences will adjust the schedule to suit their sections. Since most of the freshmen will be taking English 2 during the Spring Semester, the schedule by weeks has been keyed to the second term. Instructors teaching English 2 during the Fall Semester will adjust the schedule to the number of meetings listed for the first term.

	Meeting Number	Assignment
First Week	1	Announcement of texts and assignments. DIAGNOSTIC THEME (no grade). Students should bring to class pens and theme paper. Topics and methods of development to be specified by instructors.
	2	*A Guide to Freshman English*, 1-12, *HB*, 322-364. Instructors will assign topics for Paragraph Assignment 1 (out of class), due at Meeting 4.
	3	Continue discussion of *HB*, 322-364. Read also *HB*, 365-392.
Second Week	4	COOPERATIVE ENGLISH TEST (Fall Semester only). Spring Semester: Finish discussion of material in *HB*, 365-392. PARAGRAPH ASSIGNMENT 1 DUE (both semesters).
	5	"Entrances," *IP*, 1-9. Throughout the work in *An Introduction to Poetry*, instructors may assign exercises which they think profitable for students.
	6	THEME ASSIGNMENT 1 (in class). Topics to be assigned by instructors.
Third Week	7	"The Person in the Poem," *IP*, 10-25. Instructors will assign topics for Paragraph Assignment 2 (out of class), due at Meeting 9.

	8	"The Person in the Poem," IP, 26-38.
	9	"Words and Their Order," IP, 39-52. PARAGRAPH ASSIGNMENT 2 DUE. LATEST DATE FOR TRANSFER TO HIGHER OR LOWER SECTION (Spring Semester only).
Fourth Week	10	"Words and Their Order," IP, 52-64. Topics to be assigned for Theme Assignment 2 (out of class), due at Meeting 12. LATEST DATE FOR TRANSFER TO HIGHER OR LOWER SECTION (Fall Semester only).
	11	"Connotation and Allusion, IP, 65-75.
	12	"Imagery," IP, 76-85. THEME ASSIGNMENT 2 DUE.
Fifth Week	13	"Figures of Speech," IP, 86-95. Topics to be assigned for Paragraph Assignment 3 (out of class), due at Meeting 15.
	14	"Figures of Speech," IP, 96-106.
	15	"Symbol and Allegory," IP, 107-114. PARAGRAPH ASSIGNMENT 3 DUE.
Sixth Week	16	"Symbol and Allegory," IP, 114-121. Topics to be assigned for Theme Assignment 3 (out of class), to be due at Meeting 18.
	17	"Sound," IP, 122-139.
	18	"Rhythm," IP, 140-149. THEME ASSIGNMENT 3 DUE.
Seventh Week	19	"Rhythm," IP, 150-163.
	20	"Form," IP, 164-180.
	21	"Form," IP, 180-200.
Eighth Week	22	"Evaluating Poetry: Poems That Fly and Poems That Flounder," IP, 220-238. Topics to be assigned for Theme Assignment 4 (out of class), due at Meeting 24.

	23	"Evaluating Poetry: On Knowing Excellence," IP, 239-249.
	24	"Evaluating Poetry: On Knowing Excellence," IP, 250-257. THEME ASSIGNMENT 4 DUE.
Ninth Week	25	HB, 393-407. WW, vii-xv. Students should read The Great Gatsby before Meeting 27.
	26	HB, 408-432. Instructors may assign exercises on note-taking, footnoting, and compiling a bibliography.
	27	PARAGRAPH ASSIGNMENT 4 (in class). Students should have completed GG by this class meeting; topics for Paragraph Assignment 4 will be based on their reading of GG. Students will be allowed about thirty minutes for writing. The remainder of the hour will be for discussion of GG.
Tenth Week	28	Discussion of GG. Topics on GG to be assigned for Theme Assignment 5 (out of class), due at Meeting 30. Students should review GG carefully before writing Theme Assignment 5.
	29	Discussion of GG.
	30	Finish discussion of GG. THEME ASSIGNMENT 5 DUE.
Eleventh Week	31	LHA, vii-134. Topics to be assigned for Theme Assignment 6 (out of class), a short (750-1000 words) research paper based on LHA and the essays in WW. Students should be taking notes as they read the novel. Theme Assignment 6 will be due at Meeting 37.
	32	LHA, 137-322. Topics to be assigned for Paragraph Assignment 5 (out of class), due at Meeting 34. Topics to be based on LHA.

	33	LHA, 325-522.
	SPRING VACATION	
Twelfth Week	34	WW, 1-59. PARAGRAPH ASSIGNMENT 5 DUE. Students should be taking notes for Theme Assignment 6 as they work through the essays in WW.
	35	WW, 60-119. Bibliography and note cards the student has taken to date are due at this meeting.
	36	WW, 120-180. Note cards and bibliography cards should be returned at this meeting.
Thirteenth Week	37	THEME ASSIGNMENT 6 DUE. Students should turn in note cards and bibliography cards with their essays. Begin discussion of the Movie.
	38	Continue discussion of the Movie.
	39	THEME ASSIGNMENT 7 (in class). Topics will be based on the Movie; instructors may assign topics before this class meeting or give topics on the day of the writing assignment.
Fourteenth Week	40	Oedipus Rex, OC, 1-78.
	41	Continue discussion of Oedipus Rex.
	42	Continue discussion of Oedipus Rex. Topics for Theme Assignment 8 (out of class) will be assigned during this meeting. Theme Assignment 8 may be on Oedipus Rex and/or Antigone, and will be due at Meeting 43.
Fifteenth Week	43	Antigone, OC, 183-243. THEME ASSIGNMENT 8 DUE.
	44	Continue discussion of Antigone.
	45	REVIEW.

INFORMATION FOR INSTRUCTORS OF FRESHMAN ENGLISH, University of North Carolina

Information for Instructors of Freshman English attempts to answer questions about some very mundane matters connected with English 1 and English 2. Instructors are urged to read this booklet carefully and to ask any questions that are unanswered here.

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AIMS OF ENGLISH 1 AND ENGLISH 2

English 1 and English 2 are primarily writing courses; their chief aim is to teach students to write well-defined and adequately developed expository themes in which individual paragraphs are unified and coherent and individual sentences are clear, grammatically correct, and properly punctuated. The expression of ideas in clear and effective prose is the main objective of the two courses.

Three broad assumptions underlie the syllabus from which you will be teaching. The first is that, as teachers and students of language and literature, you will be teaching a subject matter that you know well and can communicate effectively to your students. The second assumption is that all students--especially those exempted from English 1 and English 2--should know something about rhetoric and the rhetorical techniques which may help them to improve their own writing. For example, students should be aware of the various strategies of writing and methods of organizing and presenting an idea. A good portion of English 1 is devoted to giving students a working knowledge of these rhetorical techniques, and teachers of those exempted from English 1 and English 2 should expect to find evidence of this knowledge in their students' papers. The third assumption is that a student can learn about language and writing from the study of literature. Literature provides the subject matter for some of English 1 and nearly all of English 2, but the instructor must remember that English 1 and English 2 are primarily writing courses. Perhaps a fourth--and unwritten--assumption lurks behind these three: it is simply that good writing is recognizable as such in whatever form or genre it appears.

PLACEMENT PROCEDURES

Students are placed in English 1, English 2, or English 21A on the basis of their performance on the Advanced Placement Test or on the verbal section of the College Board Examination. Placement is as follows:

Advanced Placement Test

Score	Course
4-5	English 21A
3	English 2
2-1	English 1

College Board Examination

Verbal Score	Course
675 or Above	English 21A
600-674	English 2
599 or Below	English 1

If a student has taken both examinations, he will be placed according to his highest score.

Course content of English 1 and English 2 is described in detail in A Guide to Freshman English; English 21A sections will require more written work (six long essays) than the ordinary English 21 classes required of all sophomores.

As an additional safeguard against misassignment, placement in the three freshman English courses (1, 2, and 21A) will not be final until the end of the third full week of classes (Meeting No. 10 in the Fall Semester and Meeting No. 9 in the Spring Semester--See Syllabus). The Syllabus has been set up so that instructors should have a sufficient amount of written work by the end of the third full week to determine whether or not a student has been obviously misassigned. The written work of such students will be examined by the Freshman Committee, and if necessary an additional theme will be assigned before final placement is decided.

Instructors are encouraged to recommend transfers to a higher or lower sections before the end of the third full week. The verbal scores and the Advanced Placement scores of all students will be available in Bingham 114 during the first week of each term. Instructors should record these scores so that they may be alerted to possible transfers. Re-assignment may be made at any time during the first three weeks, and the sooner the better.

In the past, few students have been recommended for transfer. However, last year the verbal score for exemption from English 1 was raised from 575 to 600, and the number of transfers increased somewhat. We do not, however, anticipate a mass migration from English 1 to English 2 at the end of the third week.

THEME ASSIGNMENTS

The themes listed for any particular class meeting may be written either in class or out of class, but there should be at least three or four in-class assignments. The Syllabus outlines what seems a sensible and reasonable balance. The class hour made available by the assignment of out-of-class themes may be used for dealing with particular problems of composition. Occasionally it is profitable to ditto or mimeograph essays written by students and to have the class evaluate these themes.

You should probably assign at least one in-class paper near the end of the semester, for often instructors find that student performance on out-of-class essays is far superior to that of the in-class assignments. In order to avoid the problem of the student who has a series of better than average out-of-class theme grades and who writes a very weak final examination, the instructor may find it wise to include an in-class essay or two in the last weeks of the semester.

Besides the in-class and out-of-class writing situations, there is yet another kind of assignment that often indicates a student's writing ability better than the other two. In this third writing situation, the instructor can assign topics one or two class hours before the in-class performance. Students should then be allowed to use outlines and notes in the actual writing of the paper. Thus, the student has an opportunity to organize his essay and to present some subject matter that he has thought about. Content of papers from such assignments is usually better than that of the regular in-class papers, and the test of the student's real writing skill is likely to be measured more accurately than on the regular in-class theme.

Writing situations are important, but more important is the writing assignment itself. In examining student themes last year, the Freshman Committee found again and again that teacher assignments were vague and general, that they were not specific enough about either subject matter or methods of development. It was apparent that many instructors were not taking the time to formulate creative, challenging topics and were falling back on such deadening assignments as "What I Did Last Summer" and "Why I Am a Democrat (Episcopalian)." The first example leads typically to episodic summaries with no real focus and the second to uninformed moralizing. As much as possible, instructors ought to avoid topics which allow the students to moralize; for they commonly lapse into a kind of program rhetoric which precludes critical thinking and writing. More specific (though by no means ideal) adaptations of the above examples might be "My Seventeenth Summer as a Time of Transition" and "The Most Important Influence upon my Political (Religious) Convictions," or, better, "Factors Which Have Challenged my Political (Religious) Convictions."

Occasionally, the Freshman Committee has observed the opposite problems with themes--particularly on literary-critical subjects in English 2-- when assignments were too sophisticated for Freshmen.

Whenever possible instructors should specify an audience to which the theme is to be addressed (e.g., the class, readers with little or no knowledge of the subject, readers who take the opposite position from the writer).

Unless there is a good reason for making only one assignment, an instructor should give his students several topics to choose from. He should be as specific as possible about method of development, citing examples from Practical Rhetoric and Contexts for Composition, and perhaps having the class work up an outline together (sketching out on the blackboard) for a sample theme. While some themes may call for largely objective treatment, the most effective assignments will be those which require students to draw from their own knowledge, imagination, and critical faculties as well as from objective information.

In the teaching suggestions under CLASS MEETINGS FOR ENGLISH 1 and 2 below, there are a number of theme topics which may suggest other possibilities for the instructor. The Departmental File (See Page 9 below) have several folders of topics on various kinds of writing assignments (Definition, Argument, etc.) which many instructors have found helpful.

Too often we hide behind the axiom that student writing is bad because it is done by poor students. Teachers who fail to give well-defined writing assignments cannot escape culpability, however; for there is a clear correlation between thoughtful writing assignments and thoughtful, well-written papers.

THE COOPERATIVE ENGLISH TEST

During the Fall Semester only, the Freshman English staff will administer for the General College the Cooperative English Test. This test is scheduled for Meeting No. 4 (See Syllabus). Instructors should pick up test materials and directions for administering the test in Bingham 114. Those with 8:00 a.m. classes should pick up these materials the night before their class meeting. Instructors should return all materials immediately after giving the test.

GRADING

Careful and thoughtful marking of themes is one of your most important functions as a teacher of Freshman English. It is in the theme itself that the student faces particular writing problems, and it is your comments that are likely to help him most.

Two or three suggestions may help you in marking your themes. First, you can save time and help the student see his specific errors if you use the Theme Correction Chart on the endsheets of the Harbrace College Handbook. Second, marginal comments on specific problems draw attention to those problems at the point where they occur in the theme. Finally, a summary comment--particularly about organization of the idea--helps a student to see structural weaknesses in his paper. And when a student has done a good job of writing, it is a good idea to tell him so and to point out why. A student who receives a graded theme with few comments may think that the instructor has failed to read his paper.

You should also remember that students in English 1 and English 2 are given semester marks based upon their writing ability at the end of the semester. It is possible that a student may do poorly on the writing assignments early in the semester and improve his writing skill enough to receive a "B" or thereabouts at the end of the term.

For additional information about grading, consult pages 5-12 of A Guide to Freshman English. Note, too, that a theme "Evaluation Chart," compiled by Professor Fred MacIntosh, appears on page 25 of this booklet; this chart may prove helpful to you in evaluating student writing. Copies of the "Chart" are available in Bingham 114.

MID-TERM GRADES

All freshmen at the University of North Carolina receive mid-term marks. You will be expected to estimate the student's progress at mid-term and assign a mark of "A," "B," "C," "D," or "F." Grade sheets will be passed to all instructors about a week before mid-term grades are due. Instructors should return the first two copies to Bingham 114; the third copy is retained by the instructor for his own file. It is also important that mid-term marks be turned in on time. A mimeographed note attached to the grade sheets will indicate the latest date for turning in mid-term grades.

REVISION

Since revisions are an essential part of the learning process, they should be read carefully. After one or two sets of themes, you will learn which students are likely to hand in inadequate revisions. Concentrate on these papers and simply skim or spot check the work of students who have consistently handed in acceptable revisions. Do not hesitate to return a revision for further revision if it shows a lack of understanding of an important principle.

A theme correction guide is included as part of this material (See page 27). If you prefer, however, you may give oral instructions for revisions, or you may compose your own guide. If you wish to use the theme correction guide included here, you may request copies to hand to your students; copies are available in Bingham 114.

USE OF THE DICTIONARY

Encourage students to use their dictionaries and thesauri on all written assignments except the Diagnostic Theme. Students may use their dictionaries on all in-class themes (other than the Diagnostic Theme) and on final examinations.

CONFERENCES AND TUTORS

Either the student or the instructor may request conferences. Each instructor should let his students know his office location and his office hours, and should be in his office at least three hours a week for such conferences. In addition, instructors will undoubtedly have to schedule some conferences by appointment because of conflicting student class schedules.

Conferences are most effective when specific written work is available for discussion. Request that all of the student's revised themes be in your office at the time of conferences.

Instructors should initiate conferences with students who are having difficulty with the course and should continue them at regular intervals for as long as they are needed. You are not expected to give private tutoring, but you should give students as much help as possible.

If you discover a student who is abysmally poor, you may want to recommend that he secure a private tutor. A list of acceptable tutors is available in Bingham 114. Any students receiving private tutoring should inform you of that fact and give you the name of his tutor.

If instructors have the time, it is frequently a good idea to grade at least one theme during the semester in conference with the student. In these conferences, the student can see exactly what is right and what is wrong with his paper as you read it. A good bit of "teaching" usually occurs in these conferences.

QUIZZES

Frequent short quizzes on literary material or on the essays are incentives that insure the reading of assignments and also point out class weaknesses. Instructors should feel free to quiz students, with or without warning, on any assigned material. A good method is to give a quiz (e.g., a single paragraph or a series of short answer questions) on a topic central to the day's lesson and use the quiz as a point of departure for the discussion that follows. Graded oral quizzes can also be illuminating.

Some instructors may wish (and are encouraged) to quiz students on the vocabulary from the readings. A short vocabulary quiz over any reading assignment is often helpful in strengthening the student's word-horde and giving the instructor a measure of how well the student is preparing his daily assignments. Some instructors may want to have their students keep a vocabulary section in their class notebooks.

STUDY QUESTIONS AND INSTRUCTOR'S HANDBOOK

Class discussions--especially of literary material and the essays--will be more successful if the students are provided beforehand with study questions. Study questions for assignments in Practical Rhetoric and Contexts for Composition are included in those texts. The Instructor's Manual for The Art of Fiction contains study questions and discussions that will prove helpful for the teaching of many stories.

In addition, study questions for literary assignments are available in the departmental file in Bingham 203. Miss Caroline Lockett is keeper of this file. Instructors who work up sets of study questions for a particular assignment should submit a copy to Miss Lockett for inclusion in this file. The file is available to all instructors, and a brief list of its contents is included on pages 9-10 of this bulletin.

STAFF MEETINGS

Meetings of the entire part-time staff will be held several times a semester. At least one of these meetings will be devoted to a theme grading exercise for all part-time instructors. All part-time staff members are expected to participate in these theme grading exercises and are expected to attend staff meetings. Those who must be absent from these meetings will submit a written explanation beforehand to the Director.

THEME AND GRADE BOOK FILING

At the end of each semester instructors are to file their themes in Bingham 114. Each instructor should place on the top of his file a sample "A," "B," "C," "D," and "F" theme. These themes will be kept by the department for one semester and then destroyed. Your work for the semester will be considered incomplete until you have filed your themes.

At the end of the Spring Semester, each instructor should also leave his grade book with Mrs. Settlemyer in Bingham 114. Occasionally, there may be a grade misrecorded; if the instructor has left the campus for the summer, this problem can be handled quickly and without correspondence with an instructor.

THEME FOLDERS

Each instructor has been supplied with a filing cabinet near his desk. He is expected to maintain a theme folder for each of his students. These folders should be kept up to date and are to be kept available for inspection by the Freshman Committee.

DUPLICATING MACHINES

Ditto machines are housed in Rooms 303 and 203. Instructors are encouraged to use these facilities for duplicating exercises, themes, and other classroom materials. Stencils are available in Bingham 114. Typewriters are also available in Bingham 303 and 203.

FINAL EXAMINATIONS

Each instructor is responsible for making up his own final examinations for English 1 and English 2. Copies of old finals are available in the departmental file in Room 203 (See Miss Lockett). The following guidelines have been set down to indicate the format of final examinations in each course.

English 1--The final examination in English 1 should test the student's knowledge of the following material:

1. Of the rhetorical techniques studied in *Practical Rhetoric* and in *Contexts for Composition* (25%, 30 minutes).

   Suggestions:
   a. Give the student a short prose passage and ask him to write a brief essay in which he discusses the rhetorical techniques employed in the passage.
   b. Give the student a short prose passage and ask him to answer a series of specific questions about the rhetoric of the passage.
   c. Ask the student to define some terms that deal with rhetorical techniques. The introductions in *Contexts for Composition* and the "Glossary" of *Practical Rhetoric* will give the student some specific material for review. In addition, at the end of each chapter of *Practical Rhetoric*, there are listed terms and techniques that students should know.

2. Of the readings in *The Art of Fiction* and in *Contexts for Composition*. This part of the examination should test the student's knowledge of terms used to discuss fiction; those are presented in the short story collection (25%, 30 minutes).

   Suggestions:
   a. Ask the student to identify terms, characters, authors, etc.

   b. Ask the student to write a short essay or perhaps two short essays on topics related to the stories or to the prose selections in *Contexts for Composition*. You may ask him to compare and contrast themes in two or three stories. You may also ask students to discuss attitudes of the various essayists represented in *Contexts for Composition*.

3. Of his ability to organize and develop an essay (50%, one to two hours).

   Suggestion: Give the student several (at least six) theme topics from his reading during the semester. Ask him to write a full-fledged impromptu essay on one of these topics. Topics may come from any of the reading students have done during the semester.

STAFF "LIBRARY"

In Bingham 203, under the supervision of Miss Caroline Lockett, there is a staff "library." This library includes such items as casebooks on "Heart of Darkness," and The Great Gatsby. Other materials include bibliographies of short fiction and poetry, and some of the Minnesota Writer's Series pamphlets. Books in this library are to be used in Room 203; they should not be removed from that office. This material is primarily helpful in supplying background information and bibliographical aids.

THE FRESHMAN COMMITTEE

The Freshman Committee is responsible for selection of textbooks, making the Syllabus for English 1 and English 2, and the general operation of the Freshman English Program.

Instructors are encouraged to chat with the Director and members of the Freshman Committee about any problems. The Committee--Robert Bain, James Bryan, William Powers, and Robert Kirkpatrick--will be available throughout the year for individual conferences with part-time instructors.

CLASS VISITATION

There is no formal system of visitation to classes of part-time instructors. However, any instructors who would like to have the Director visit their classes are encouraged to request him to do so. Instructors are also encouraged to visit one another's classes occasionally, for the sharing of ideas and approaches will certainly enrich one's own teaching. No instructor should visit another's class without his permission, however.

TEACHER EVALUATIONS

Teacher Evaluation forms are included on page 26 of this booklet; these forms will be available to all instructors who wish, at the end of a semester, to get their students' impressions of their effectiveness as teachers. No one on the Freshman English staff is required to use these forms, but all instructors are encouraged to use them for their own information. These forms are available in Bingham 114.

It is the impression of the Freshman English Committee that more good teaching gets done in English 1 and English 2 than in almost any other multi-sectioned course on campus. If instructors wish to make the Director of Freshman English aware of results of these evaluations, they are encouraged to do so. Yet no instructor is required to administer these student evaluations, nor is he asked to make results known to the Director unless he wants to. The primary purpose of these Teacher Evaluations is to give instructors some idea of student attitudes towards what is going on in their own classes.

Under no circumstances, should an instructor ask his students to sign these forms.

English 2--The final examination in English 2 should test the student's knowledge of the following material:

1. Of specific details from his reading (25%, 30 minutes).

   Suggestions: Ask students to identify literary terms from the study of the fiction, poetry, and drama. You may want to include in your list of identifications questions about authors, titles, characters.

2. Of the student's ability to organize and develop a short essay or one or two paragraphs. (25%, 30 minutes).

   Suggestions: Ask the student to write a short essay or perhaps two paragraphs based on his reading. You may give the student a short poem and ask him to write a paragraph on its theme, versification, figures of speech, etc. You may ask him to compare and contrast two poems of perhaps two characters from the plays or novels he has read.

3. Of the student's ability to organize and develop an essay of several paragraphs (50%, one to two hours).

   Suggestions: Give the students at least six or eight topics to choose from. Ask them to organize and develop an impromptu essay which indicates their ability to present an idea logically and coherently. Topics should be based on their reading during the semester. Some instructors may wish to allow students to use their books on this part of the examination.

LIST OF ITEMS IN DEPARTMENT FILE

Below is a partial list of the items included in the department file in Room 203. Miss Caroline Lockett is keeper of this file; all instructors should feel free to use and to contribute to this file.

For English 1

1. Diagnostic theme topics
2. List of Audio-Visual aids
3. Diction exercises
4. Paragraph Exercises (several folders)
5. Spelling lists
6. Exercises on the sentence (several folders)
7. Outlining exercises
8. Several lists of theme topics
9. Exercises in narration and some sample themes of narration
10. Material on argumentation, plus exercises and sample themes
11. Several exercises and handouts on theme writing, writing critical papers, précis writing, and writing essay examinations.
12. More theme topics--ten or twelve folders on topics on various kinds of writing assignments (definition, argument, etc.)

13. Several checklists for evaluating themes
14. Proofreading exercises
15. Study questions and theme topics for many of the short stories in *The Art of Fiction*--especially on "Heart of Darkness"
16. Some tests and quizzes over the short stories
17. Review sheets for the short stories
18. Some tests and quizzes over literary terms
19. Some final examinations

For English 2

1. Diagnostic theme topics
2. Several folders of theme topics, study questions, and quizzes on *The Great Gatsby*
3. A vocabulary list for *The Great Gatsby*
4. Ten or twelve folders of exercises, handouts, etc., on documentation
5. Thirty or so folders on the poetry--this material includes:
    - a. Theme topics
    - b. Exercises
    - c. Quizzes
    - d. Additional poems for evaluation
    - e. Material on blank verse
6. Study questions, theme topics, quizzes on *Antigone*, along with a stencil of the plan of the Greek theater
7. Some material on *Oedipus Rex* and on Aristotle's *Poetics*.
8. Material on movie terms and some theme topics for last year's movie, *Treasure of the Sierra Madre*
9. Final examinations

For English 21

A. Chaucer
    1. List of Chaucer recordings available in the Undergraduate Library
    2. Material on courtly love
    3. Quizzes and hour examinations
    4. Material on astrology, astronomy, and medicine in Chaucer's time
    5. Kings of England in the Middle English period

B. Shakespeare
    1. Quizzes on *Othello*, *Romeo and Juliet*, *Twelfth Night*, *Hamlet*, and *Henry IV (Part I)*
    2. Material on costumes and set design for *Henry IV (Part I)*

C. Milton
    1. Milton's "Heresies" in *Paradise Lost*
    2. Events in *Paradise Lost*
    3. Map of Milton's universe
    4. Quizzes and examinations

NOTE: Miss Lockett will be especially interested in collecting materials on Look Homeward, Angel and the new movie.

PROCEDURES FOR USING THE DEPARTMENT FILE

1. Arrangement: Top drawer -- English 1
   2nd drawer -- English 2
   3rd drawer -- English 21
   4th drawer -- Stencils of seminar reports, bibliographies, etc.--general catch-all for materials of interest to graduate students
2. Please do not remove the manila file folders from Bingham 203.
3. TAKE ONE COPY OF WHATEVER MATERIALS YOU WANT (EXCEPT FOR ARGUMENTATION WHICH IS AVAILABLE IN NUMEROUS COPIES). DO NOT TAKE THE LAST COPY. IF THERE IS ONLY ONE COPY, TELL MISS LOCKETT AND SHE WILL GET MORE.
4. If you desire more than one copy, look for the stencil at the back of the folder. If it is there, use it and then replace it. Please be careful not to tear stencils or to blur them with too much fluid. We do not, unfortunately, have stencils for all the materials; eventually we hope we will.
5. Do not, under any circumstances, remove the last copy of any item in the file.

SOME COMMENTS ABOUT ENGLISH 1

Though the aims of English 1 are set forth in the Syllabus, some additional comments about the course outline may help clarify the rationale of the first semester's work. The focus of the first meetings is upon the paragraph and the sentence. The assignments in Practical Rhetoric are designed to give students some guides to and illustrations of methods of paragraph development. After Class Meeting 13, the emphasis is upon larger units of rhetorical organization, but instructors will be expected to discuss the possibilities of sentence and paragraph writing throughout the semester. Essays in Contexts for Composition and the stories from The Art of Fiction which come before Class Meeting 35 also provide effective examples of good sentence and paragraph writing. Besides providing a brief introduction to fiction through the short story, the bloc of stories beginning with Class Meeting 35 should stimulate further discussion of effective writing and supply topics for thoughtful writing assignments.

The first two themes and the first three paragraph assignments will be written as specified by the instructor. Beginning with Theme 3, students will be asked to employ specific methods of development which become more sophisticated as the semester progresses. Methods of development specified for Themes 3 through 7 are as follows:

THEME 3 -- Development by Detail
THEME 4 -- Comparison and Contrast or Classification and Division

PARAGRAPH 4 -- Definition
THEME 5 -- Example
THEME 6 -- Argument
THEME 7 -- Argument

Methods of development employed in THEMES 8 and 9 as well as all paragraphs (except No. 4) are to be specified by instructors.

CLASS MEETINGS FOR ENGLISH 1

Meeting 1

DIAGNOSTIC THEME. Give students from five to ten topics and try to give them most of the hour for writing their essays. While students are writing, list on the board the text books for the course and make the assignment for Meeting 2. In preparation for Meeting 2, it might be a good idea to ask students to read carefully (and mark errors in) the sample themes in the Syllabus. This exercise will give students some idea about grading standards and will give you a springboard for some class discussion.

The main object of the DIAGNOSTIC THEME is to get a fairly representative sample of the student's writing at the beginning of the semester. NO DICTIONARIES ARE TO BE USED ON THIS ASSIGNMENT.

You should read these themes as soon as possible, but there is no need for you to grade them or to ask students to revise them. These papers should serve as a basis for identifying students who may be considered for reassignment or students who may need special assistance or tutoring. These papers may also indicate students whose revisions you should check with special care.

You should specify for the assignment for Meeting 2 what examples in *PR*, 17-35, you wish your students to read carefully.

Meeting 2

During the first part of the meeting, you probably ought to go over the ground rules of the course. Call specific attention to such items as attendance, theme endorsements, conferences, etc. You will probably want to give instructions for theme revisions at this time. Be sure that you call attention to THE HONOR CODE AND RULES REGARDING PLAGIARISM. If you are not familiar with the workings of the Honor System, you should read through the Honor Council's booklet about said system.

You may wish to open class discussion with some specific questions about the themes in the Syllabus. These themes, plus your remarks about grading standards, will give your students some idea of how their papers will be marked, and freshmen are especially anxious to know about grading.

Hopefully, the assignment in *Practical Rhetoric* (1-35) will be a review for most of your students, but you should cover the major points made in this chapter. Undoubtedly, the class hour will end before you have covered everything you wish to.

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Assign Paragraph I. A good idea might be to have Paragraph I written about a personal experience (the first date, first plane ride, a memorable party, or some act of bravery, moment of fear, time of sadness) and have the student concentrate on his emotions and reactions at the time rather than a lengthy explanation of the circumstances. Have the student write the paragraph and then rework it by writing three different beginning sentences--three different ways of expressing the thought he began with. Then have him choose the most effective alternate beginning and rewrite the paragraph around it. The student should turn in the first paragraph, the three alternate beginnings, and the reworked paragraph. This exercise will demonstrate the wealth of possibilities--options--for approaching a topic.

In order to facilitate record keeping, many instructors have found that assigning lower case marks of "a," "b," etc., to the paragraphs and upper case marks of "A," "B," etc., to themes reminds the student of the differences in the two kinds of writing assignments.

Remember that the verbal scores your students made on the College Board Examination and Advanced Placement scores are available in Bingham 114. You should record these scores as soon as possible.

Note that you should specify for the assignment for Meeting 3 what examples in PR, 52-60, you wish your students to read carefully.

Meeting 3

This class meeting might be a good time to give a short quiz on the readings in Practical Rhetoric at the beginning of the hour.

Meeting 4

Administer the COOPERATIVE ENGLISH TEST (fall semester only). Test materials including directions for giving the test will be available in 114 Bingham. Instructors will return the completed test to 114 Bingham immediately after the class.

Assign Paragraph 2. You may wish to have Paragraph 2 written about something impersonal, outside the student (a popular song, a famous politician's TV "image," a current trend or mannerism, an unusual animal). Have the student write his paragraph and then rework it by writing three different concluding sentences. Then have him choose the most effective ending and rewrite the paragraph around it. You may wish to have students continue to turn in alternate beginnings, endings, and outlines with their themes and paragraphs throughout the semester.

Meeting 5

"Style (II)," PR (205-226) pays particular attention to the sentence. In this chapter, several examples for analysis of sentence effectiveness, variety, etc., are available. It might be profitable to ask students to read the Kennedy speech with particular emphasis on sentence patterns.

You may want to assign topics for Theme 1 (in class) or you may want to give students a writing situation similar to that of the DIAGNOSTIC THEME.

Meeting 6

"Style (I)," (61-78) discusses tone and figurative language. This meeting might be a good one to present some dittoed student paragraphs or themes for examination in terms of tone and figurative language. Students too often have the mistaken notion that figurative language is reserved for poetry and fiction. Some dittoed student essays might give you an opportunity to point out problems of tone and points at which figurative language could be employed effectively. Using dittoed themes or paragraphs also gives students some idea of what kind of writing problems they share with their classmates.

Remember that the Hemingway story and Baldwin essay, as all stories and essays before Meeting 35, must be used as rhetorical models in class discussions. Pick out individual sentences and paragraphs to demonstrate the possibilities of style.

Meeting 7

After you have graded Theme 1, the in-class assignment for this period, you should have a good idea about any students who may be considered for transfer to higher or lower sections.

Meeting 8

An extra exercise might be to have students copy descriptive paragraphs from " Clean, Well-Lighted Place," "Barn Burning," and/or "Notes of A Native Son" and then try in their own paragraphs to imitate the authors' cadences, sentence patterns, tone, etc. They should choose a subject from their own experience.

Meeting 10

PARAGRAPH 3 (in class). Students should be given about twenty minutes to write in-class paragraphs; the remainder of the hour should be spent discussing reading assignments.

The two stories exemplify ways in which fiction writers use connotation and denotation. "Frog Trouncin Contest" is a very straightforward account of an experience whereas "The Valiant Woman" must be read very closely in order to see in the words and actions of the characters the subtle conflict which is going on.

Meeting 10 is the LATEST DATE FOR TRANSFERS TO HIGHER OR LOWER SECTIONS (fall semester only).

Meeting 11

The instructor should assign poems from CC, 218-225, about which he can most effectively discuss style.

In assigning Theme 2 you may wish to have your students place the thesis statements in brackets and underline the topic sentences of their various paragraphs. You may also wish to have the students make a list of ten or so highly connotative words in their themes and describe the connotations of each.

Meeting 13

From this class hour until Meeting 33, you will be working on a series of assignments which begin with development by detail and conclude with the argument. The readings in *Contexts for Composition* present longer examples of the various methods of development discussed in *Practical Rhetoric*. Both volumes supply study questions and suggestions for writing.

Instructors are encouraged to give short (five minute) quizzes to check on the student's reading of the material in *CC* and *PR*. In addition, dittoing student essays provides additional material for class discussion.

During these assignments, you should also pay attention to sentence structure and to the paragraph. Frequently, a good exercise is to have students imitate sentence patterns in a particularly good paragraph. Let the student select his own subject matter, but hold him responsible for the particular sequence of sentence patterns within the paragraph.

Theme 2 is due at the beginning of the hour. You may want to ask two or three students to read their papers to the class. Ask the class to listen for thesis statements and major divisions in the essay. Frequently, asking students to perform before the class forces them to give additional thought to what they are doing. If they know they are to be judged by their classmates, they sometimes expend a little extra effort.

Meeting 14

Assign Theme 3 to be developed by detail. Be careful to limit the area of the topic carefully so that the student can concentrate his writing closely on the details. (Suggestions: an hour in a hospital emergency room, changes in automotive styling or engineering over a given period of time, a party which starts slowly, changes in clothing styles over a given period of time.) You may wish to have the student hand in a rough draft which shows that he has eliminated certain ineffective details and added effective details in his final copy. In fact, requiring a rough draft from students whom you suspect are writing a one-draft theme the night before it is due is probably a good idea throughout the semester.

Meeting 16

"The Catbird Seat" is to be used as an example of characterization by contrast.

Meeting 20

In assigning topics for the definition paragraph, try not to make all of the topics tempting abstractions. You may assign topics to be defined in terms of either researched information or personal response. Topics to be researched might be such things as vampires, the Hollywood star system, phrenology, psychokinesis, etc.; and you might ask for a subjective definition of such things as a patriot, a university, a Baptist, Catholic, Jew, etc. Be sure to specify the audience for the latter topics (e.g., the definition of a Baptist written for Catholic readers.)

Meeting 25

The two stories are to be taught as examples of development by example.

Meetings 26 and 31

You may wish to have the student take a stand in his first theme developed by argument and reverse his position in the second. Ask them to annotate both themes by pointing out propaganda devices and/or logical fallacies in his own writing. An effective way to assign topics for the argumentation themes is to make propositions to be attacked or defended (e.g., movies are too frank, Bobby Kennedy should be our next president, the civil rights movement is going too fast, boxing should be outlawed).

Meeting 35

For your lecture on the elements of fiction you will find a succinct summary in last year's short story text, The Elements of Fiction.

Meeting 36

"The Open Boat" is an excellent story from which to teach point of view.

Meetings 37 and 38

The four stories in these assignments may be taught with emphasis upon characterization.

Meetings 39 and 40

The four stories in these assignments may be taught with emphasis upon allegory and symbolism.

Meeting 45

Be as specific as you can about the material you will hold students responsible for on the final examination. You should probably indicate specifically what kind of examination you plan to give.

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SOME COMMENTS ABOUT ENGLISH 2

Nearly all of the readings in English 2 are from literary materials; however, the principal focus of the course should be upon the student's writing. Of course, you will expect your students to read and to understand the novels, plays, and poetry. But keeping the focus upon writing is sometimes difficult. One means of maintaining this focus is to ditto student essays and to spend some class time each week examining these papers in detail. Another is occasionally to have students exchange papers and to ask them to read carefully, to mark, and to evaluate the writing of a classmate.

Materials new to English 2 this year are Thomas Wolfe's Look Homeward, Angel and a casebook on Wolfe entitled The World of Thomas Wolfe. Inclusion of the casebook has a twofold purpose: first, to supply material for a short (750 to 1000 words) research paper, and second, to give students an opportunity to read and to discuss some samples of expository prose. Further comments about the use of the casebook appear in CLASS MEETINGS FOR ENGLISH 2.

In addition, the material in the Syllabus has been rearranged for this year. Briefly, the units of work are as follows:

Meetings 1-4	Brief review of the paragraph and the theme.
Meetings 5-24	The poetry.
Meetings 25-36	The two novels (The Great Gatsby and Look Homeward, Angel) and the study of documentation. The casebook on Thomas Wolfe also appears in this section
Meetings 37-44	The movie and the drama.

Writing Assignments for English 2 appear in the following sequence:

Theme	Meeting	In-Out Class	Paragraph	Meeting	In-Out Class
DIAG.	1	In	1	4	Out
1	6	In	2	9	Out
2	12	Out	3	15	Out
3	18	Out	4	27	In
4	24	Out	5	34	Out
5	30	Out			
6	37	Out			
7	39	In			
8	43	Out			

Movie Week for English 2 is the Thirteenth Week. In the Fall Semester, the Thirteenth Week will be December 4 through 8; in the Spring Semester, April 29 through May 3.

CLASS MEETINGS FOR ENGLISH 2

The following notes merely suggest some of the things you need to cover in English 2. These suggestions do not attempt a meeting-by-meeting plan of the course.

Meeting 1

DIAGNOSTIC THEME. Give students five to ten topics and as much of the hour as possible for writing their essays. While students are writing, list on the board the textbooks for the course and the assignment for the second meeting.

You should read the DIAGNOSTIC THEME as soon as possible; you need not grade or return these papers to your students. In the Fall Semester particularly, these papers will give you some indication of students who may need to be transferred to higher or lower sections.

Remember, too, that students' scores on the Advanced Placement Test and the verbal section of the College Board Examination are available in Bingham 114. You should get the scores of each of your students as soon as possible, for these scores may help you identify possible students who may be considered for transfer to higher or lower sections.

Meeting 2

Since most of the English 2 students in the fall semester will be those exempted from English 1, you probably ought to spend part of this meeting discussing the first section of the syllabus, particularly the sections on grading and the sample themes. Be sure that you call attention to such items as attendance regulations, procedures for submitting written work, and methods of revision. Make a special point of discussing the Honor Code and the RULES REGARDING PLAGIARISM.

During this meeting, you should also assign topics for Paragraph Assignment 1. Give students at least eight or ten topics and specify the method of development you wish them to employ. You might also ask them to underline their topic sentences. Make the topics as specific as you can. For example, do not ask them to write a paragraph about "My Summer at Camp Runamuck"; you might, however, ask them to write a paragraph about "Breakfast at Camp Runamuck." The more specific the topic, the better the paragraph are likely to be.

You will probably have some time for discussing the assignment in Harbrace. You will need to review in some detail the material on the paragraph. It will probably be a mistake to assume that your students know too much.

Meeting 3

It might be a good idea to examine in detail some of the paragraphs in Harbrace. You can spend the first part of the hour finishing Assignment 2, and the remainder talking about the problems of the whole theme. If you have some student paragraphs from last year, you might present dittoed copies for examination by your students.

Meeting 4

Administer the COOPERATIVE ENGLISH TEST (Fall Semester only).

Test materials including directions for giving the test will be available in Bingham 114. You should return all test materials immediately after your class hour to Bingham 114.

Meetings 5-24

Begin work in Introduction to Poetry. We think you will find the Kennedy anthology a particularly useful tool in teaching composition. A few general rules to keep in mind as you work through this text are:

a. There is no way to determine exactly which poems to use from the anthology. Do not try to read all the poems, even in the material assigned for a given meeting. Since the chapters are divided into sections dealing with aspects of verse, choose and assign specifically those poems which you think most completely illustrate that quality of poetry or which will produce profitable class discussions and writing assignments. For writing assignments, poems not expressly treated in class should provide almost limitless theme material. In addition, the 100-page "Anthology" at the end of the volume will supply more poems for writing assignments.

b. Examine the students frequently, --both orally and on short quizzes to determine whether they understand a given poem. Because poetic syntax is often puzzling to students, it is wise to have them paraphrase poems, both in class and out of class. Note that Kennedy places his section on paraphrasing at the very beginning of his book (page 2ff).

c. Try to concentrate on the aspects of poetry that the chapter deals with, even though this may often mean leaving out other facets of the poem. Your purpose is to awaken students to the possibilities of poetry and to provide training in expository writing based on commonly understood material.

d. Use frequent and specific short quizzes. Those poems which you ask students to read with special care are fair game for short quizzes, as are any terms introduced in the assignment for the day. Frequently, students "forget" to read material if they are not quizzed on it regularly.

e. Point out, when pertinent, the rhetoric and rhetorical techniques which the poets employ. Quite often, the same techniques used by the poet have a good deal of relevance to the improvement of a student's ability to organize and to present an idea.

f. There are at least three or four kinds of writing assignments which the poetry lends itself to: (1) an explication of the poem, (2) comparisons and contrasts of all kinds--in terms of theme, form, etc., (3) an argument based on the thesis the poet presents in his work, and (4) an examination of the relevance of the poem for a modern reader. Again, note that many writing assignments for the study of poetry are available in the departmental file in Room 203.

g. To create some variety in the kinds of writing the students do during this unit, you may on occasion ask them to write some verse of their own (See Kennedy's exercise on page 84). The experience can be illuminating to the student, and perhaps a little humbling. Do not count these exercises as themes, and it is probably wise not to assign letter grades to these exercises.

Meeting 5

If you have time to ditto one or two of the paragraphs turned in at Meeting 4, this class meeting might give you an opportunity to discuss some specific problems of writing that appeared in the class's themes. Or if you have not finished your discussion of the Harbrace material, you might use part of the class hour for completing this work.

The assignment in IP is short, so you will have some time to discuss other topics relevant to the student's writing.

Meeting 6

You may want to assign topics for this theme in Meeting 5, but one of the functions of this theme assignment is to give you further indication of the student's ability to write. Therefore, an impromptu writing situation may be more desirable. Furthermore, you are probably not far enough into the poetry to assign a topic dealing with the poems. These topics ought to be as specific as possible; you may want to consult the Department File for ideas for theme topics.

Meeting 9

Latest date for transfer to higher or lower section (Spring Semester only).

Meeting 10

Latest date for transfer to a higher or lower section (Fall Semester only). Paragraph Assignment 2 might give you an opportunity to choose two poems from the "Anthology" of Kennedy's volume for a comparison and contrast writing assignment. You probably should specify just what aspect of the two poems the student might compare. For example, point of view in the poems "The Three Ravens" (p. 281) and "The Twa Corbies" (p. 282) might supply a topic for a single paragraph.

Meeting 13

Some time rather early in the poetry section, you might think about asking students to write some verse, not to be graded, of course Frequently even assigning them to write a limerick will give them a healthy respect for the task of verse writers. Or better yet, you might ask them to write "a verse paragraph" of five or six heroic couplets.

Meetings 17-19

The chapters on "Sound" and "Rhythm" in IP might present you with a chance to ditto some examples of good prose so that students can see that prose, too, employs sounds and rhythms.

Meetings 24-25

These two assignments should give students the information they need about writing a research paper. Innumerable exercises are in the Department File, but the one on note-taking is particularly helpful. Students are too often careless in taking notes, and careless note-taking frequently poses the greatest problem to students writing documented papers. Solid groundwork in these meetings may eliminate problems in the writing of THEME ASSIGNMENT 6, due at Meeting 37.

Meeting 27

PARAGRAPH ASSIGNMENT 4 is an in-class paper on The Great Gatsby. It might be a good idea to have students underline their topic ideas of these paragraphs. In addition, you may want to give them topics that they can amplify and use for THEME ASSIGNMENT 5, due at Meeting 30. Perhaps such an assignment will help students see what can be done with an idea when he develops it in considerable detail.

Theme topics on Gatsby are available in the Department File. There is also a vocabulary list keyed to our edition of the novel.

You might also point out that Fitzgerald uses several different kinds of "exposition" in Gatsby. For example, the first three pages of Chapter IV of the novel are, to some extent, a short "theme" within the framework of the story.

You may want to ask students to "document" their Gatsby papers to re-enforce the material on documentation in Meetings 25 and 26.

Meeting 31

You will begin at this meeting the discussion of Look Homeward, Angel. At this meeting--or perhaps even as early as Meeting 30--you should assign topics for the short research paper so that students can be reading the novel with a topic or two in mind. On Page 23 of this booklet, you will find a list of suggested topics.

Encourage your students to begin taking notes immediately. If they put off taking their notes until just before the paper is due this theme will obviously reflect their haste and carelessness. Do everything you can to encourage students to select topics by Meeting 32 and to be taking notes from the novel itself.

Meeting 32

At this meeting, you should assign topics for PARAGRAPH ASSIGNMENT 5, due at Meeting 34. Perhaps you can use this writing assignment as a prelude to THEME ASSIGNMENT 6; in other words, have the student write on one aspect of his longer research paper. This kind of assignment will make him start writing his short research paper well in advance of his reading the criticism and well in advance of the due date of the longer paper. These paragraphs could well be introductory paragraphs of the longer paper. Also require students to document any comments from the novel.

Meetings 34-36

NOTE: In addition to the material in The World of Thomas Wolfe, we shall try to have available for those who want them mimeographed copies of the relevant parts of Thomas Wolfe's letter of July 26, 1937, to F. Scott Fitzgerald. This letter is significant because Wolfe makes some relevant distinctions between the kind of novel he was trying to write and the kind of novel Fitzgerald was writing. Here Wolfe makes the distinction between "a leaver-outer" and "a putter-inner."

The purpose of the casebook is quite obvious; its main function is to give students material for writing a short research paper, complete with bibliography, footnotes, and the trimmings. But the casebook also has two other important functions: first, to make the students think more deeply about the novel they have read, and second, to give them an opportunity to look at some samples of exposition and argument.

Certainly, you will not be able to discuss in class all of the essays in a given assignment. But you should expect students to read all of them. You might ask that they try to write in a single sentence the arguments of individual short pieces. Discuss in class those essays which you feel are most relevant, best written, etc.

Of course, the central document in the casebook is Wolfe's The Story of a Novel. During Meeting 34, you should probably spend a good bit of time on this piece.

Meeting 35

In order to insure sufficient progress on the short research paper and to give you an opportunity to check the student's note-taking, you should collect all notes taken up to this point at Meeting 35. Check them to see that entries are correct and return them at the next meeting. Since you will have nearly all of the material before you in the casebook, checking these notes should not pose problems.

Emphasize as often as you can that THEME ASSIGNMENT 6 should be a carefully written and closely argued paper.

Meetings 37-39

Here you are going to have to "wing it," for each instructor will have little help in discussing the movie. There is some material in the Department File, and there are two or three books dealing with the movie in the Library in 203. This material, along with your own knowledge of the movies, should supply you with sufficient material for your discussions of the movie.

Information--Page 23

The movie for the Fall Semester has not yet been selected. In the past, we have had considerable success with The Treasure of the Sierra Madre, but the decision about the movie for the Fall Term has not been made. You will be notified well in advance about the selection.

It would probably be a good idea to give your students some topics before they view the movie. THEME ASSIGNMENT 7 is an in-class theme, and students will do much better on the writing if they have some notion of what they should be looking for when they see the movie.

Meeting 45

Be fairly specific about the kinds of material you want your students to review in preparation for the final examination. And you should indicate to your students the kind of examination you are going to give. See section on FINAL EXAMINATIONS, Page 9.

Some Suggested Topics for Short Research Papers

1. Wolfe's Idea of America in LHA
2. Critical Attitudes towards LHA
3. Characterization in LHA
4. Wolfe's Dreams of "Guilt and Time" in LHA
5. Two Kinds of Novels, GG and LHA: The Distinctive Differences
6. Wolfe's Style in LHA
7. Rhetoric and Wolfe's Concept of Rhetoric in LHA
8. Wolfe's Concept of the Novel and LHA
9. LHA as a "Southern Novel": What makes LHA a Southern Novel, if it is one?
10. Wolfe as Comic Writer in LHA
11. Wolfe's Attitude towards Romantic Reading in LHA
12. What does America seem to represent to Wolfe in LHA?
13. Wolfe's LHA as a Social Document
14. Thomas Wolfe's Literary Offenses in LHA
15. Compare and Contrast the Ideas of America in GG and LHA
16. The Autobiographical Problem in Wolfe's LHA (Note: Topic implies statement of problem, not necessarily a resolution.)
17. Wolfe's LHA: Romantic, Realistic, or Naturalistic Novel? (Could work with Handbook definitions on this one. Thrall, Hibbard, and Holman would supply good definitions.)
18. Wolfe's Prose Poetry in LHA
19. Wolfe's Use of Names in LHA
20. LHA and the Concept of "Epiphany"
21. What is the "Center" of LHA?
22. Wolfe and Maxwell Perkins (or his editors)
23. Wolfe and the Problem of the Artist in America
24. Wolfe's Concept of "Human Relationships" in LHA
25. Wolfe as a Writer of Satire in LHA
26. Wolfe and Violence in LHA

Suggested Topics for Research Papers (Cont'd)

27. The Small Town as Background for LHA
28. Wolfe and the Concept of Democracy in LHA
29. Wolfe's Concept of Evil in LHA
30. Wolfe and the Tragic View in LHA
31. LHA and the Problem of the Novel as Art
32. The Town as Symbol in LHA
33. Wolfe's Concept of Time in LHA
34. The Function of Experience in LHA
35. The Structure of LHA
36. The "Epic Qualities" of LHA
37. Wolfe as a Writer of Dialogue in LHA
38. Wolfe's Use of One of the Senses in LHA
39. Wolfe and The Problem of Loneliness in LHA
40. LHA as "The Great American Novel"

Information--Page 25

THEME EVALUATION CHART

	Excellent	Good	Adequate	Inadequate	Poor
1 Content					
2 Effectiveness of rhetoric, strategy, pattern, method					
3 Overall structure and organization					
4 Logic					
5 Proportions					
6 Tone					
7 Pace					
8 Substantiation of general statements					
9 Introduction					
10 Conclusion					
11 Transitions					
12 Paragraphing					
13 Topic sentences					
14 Sentence clarity					
15 Sentence conciseness					
16 Sentence effectiveness					
17 Sentence variety					
18 Precision of wording					
19 Force of wording					
20 Punctuation					
21 Correctness of usage					
22 Mechanics					
23 Spelling					

Comments: ....

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Information--Page 26

Student Rating of English Instructor
This is an evaluation of ______
(course)

Date______________

Instructions: Encircle the grade which indicates your evaluation of the instructor with regard to each quality or ability. If you care to make further comment, use the back of this sheet.

1.	Appearance	A	B	C	D	F
2.	Voice	A	B	C	D	F
3.	Disposition	A	B	C	D	F
4.	Self-Confidence	A	B	C	D	F
5.	Enthusiasm	A	B	C	D	F
6.	Sense of humor	A	B	C	D	F
7.	Freedom from distracting mannerisms (If your rating is low, please give details on back of sheet.)	A	B	C	D	F
8.	Control of classroom situation	A	B	C	D	F
9.	Knowledge of subject	A	B	C	D	F
10.	Awareness of student needs and problems	A	B	C	D	F
11.	Ability to present subject in class	A	B	C	D	F
12.	Helpfulness of comments and corrections written on themes	A	B	C	D	F
13.	Helpfulness in conference or individual discussion	A	B	C	D	F
14.	Ability to make the work of the course profitable	A	B	C	D	F
15.	Ability to make the work of the course enjoyable	A	B	C	D	F
16.	Fairness in grading	A	B	C	D	F

Comments:

THEME CORRECTION GUIDE

1. Do not rewrite the entire theme unless you are specifically asked to do so. You will probably not be asked to do so unless there are serious problems of paragraphing or organization. Nothing is accomplished in copying sections that are already acceptable, and careless errors are likely to occur.

2. Number the errors on your theme in the order of their occurrence.

3. On a clean sheet of theme paper write each revision by the number corresponding to the error which it is correcting.

4. Each revision should consist of two parts:

    a. A statement of the nature of the error, showing that you understand the principle involved.

    b. A revision of the error. Make the correction as simply and concisely as possible. If the error is a matter of punctuation, for instance, you may list the word preceding the error and place the correct punctuation after it. For spelling errors, simply write the word correctly ten times.

5. Fold your revision sheets and place them inside the original theme.

6. If your revisions are careless or incorrect, they will be returned to you for further revision--more than once if necessary. The assignment is not considered complete until the instructor has accepted your revisions as correct. If your revisions are not returned to you, you may assume that they are correct.

UNIVERSITY OF SANTA CLARA, California

A GUIDE FOR STUDENTS OF FRESHMAN ENGLISH (ENGLISH I and 2) 1967-68

I ENGLISH I and 2: The courses in English Literature and Composition are designed to train the students in learning to analyze literature and to write coherently about it. Distinguished works of English and American literature constitute the reading material. In the first term, the student is introduced to the serious study of poetry and the short story while developing his skill in analytical exposition.

II OBJECTIVES: ENGLISH I: The main purpose of English I is to give the student practice in close textual analysis (the formalistic approach) of literature and in expository writing based on his analysis. The writing assignments are designed to stimulate the student's thought for the purpose of clear and effective expression and interpretation, using the principles of rhetoric and logic.

ENGLISH 2: English 2 has the same principal purpose as English I; it is basically an analysis of literature with writing assignments based on the literature. However, in English 2 the literature will consist of drama and the essay. Class sessions, through discussion and instruction, help the student to read drama with intelligence, imagination, and artistic appreciation.

III COURSE SCHEDULE: English I: Six weeks of study of poetry to be followed by four weeks on the short story. Individual instructors may choose the arrangement of the material as well as the number of poems and short stories to be covered. They are encouraged to choose selections not usually included in high-school texts.

IV WRITTEN ASSIGNMENTS AND TEXTBOOKS:
The total amount of writing required is approximately 4,000 words per term. Over a period of three terms (the recommendation of the curriculum committee is that one year of freshman English be required of all students), the total word requirement is 12,000 words which approximates the 6,000 word-norm for a semester course. The importance of revision and the learning to be gained from such revision cannot be stressed enough. With fewer papers required, both instructor and student should have more time to spend on rewriting.

According to University standards, a student is to spend eight hours per week in study for this course. Approximately three to four hours should be spent in reading the material; the balance of the time in writing.

TEXTBOOKS: English I:

A. Bloom, Philbrick and Blistein, The Order of Poetry, Odyssey Press, 1961.
B. Steinmann and Willen, Literature for Writing, 2nd edition, Wadsworth Publishing Co., Inc., 1967.
C. Watkins, Martin, and Dillingham, Practical English Handbook, 2nd edition, Houghton Mifflin Company, 1965.
D. MLA Instruction Sheet
E. A standard desk dictionary, such as one of the following: Webster's New Collegiate Dictionary, Funk and Wagnall's Standard College Dictionary or Webster's New World Dictionary (of the American Language).

V GUIDES FOR WRITTEN WORK

A. Preparation of Themes. Use a typewriter (or ink, if the instructor permits) in preparing work outside of the classroom. If your theme is longer than one page, number all pages except the first. If your instructor so requests, you are to hand in the preliminary draft along with the completed theme. Use only $8\frac{1}{2}$ by 11-inch white paper and leave at least a one-inch margin on all sides of each page of your final copy.

B. Submitting Themes. Have your theme ready to hand in at the time assigned by the instructor. Promptness is desirable in all college work, and you should explain unavoidable delays to your instructor. The latter will probably impose penalties for tardiness and may, at his discretion, refuse to accept late work.

C. Revising and Rewriting Themes. Revise all themes and return them to the instructor by the date specified. He may wish to keep a file of your themes in his office. Use pencil in revising papers in order to make revisions distinct from the original. Concentrate on revising the errors. Do not rewrite the entire theme unless you are specifically requested to do so. If your instructor desires a complete rewriting he will mark "Rewrite" on your theme. In such cases return the original with the rewritten theme, fold the new copy within the original, and write "Rewritten" on the outside. Do not erase your instructor's marks or comments. No grade will be recorded for your theme until it is returned, corrected, to the instructor. Unreturned themes, therefore, will be listed as unfulfilled assignments.

VI. *COLLABORATION AND LITERARY INDEBTEDNESS*. Inasmuch as training in effective writing is the chief object of the Freshman-English courses, it is essential that all work handed in as your own writing should be your own and not another's. The copying of a theme or part of a theme from a book or magazine or from the manuscript of another student completely defeats the purpose of the assignment and is forbidden. If you profit by the advice or help of another (except your instructor) in preparing a theme which is to be submitted as your own work, you should append a full statement of the nature and extent of the help received. Students who are being privately tutored must inform the instructor of the fact and give him the name of the tutor. "Working together" in mastering the contents of the textbook and in preparing for general class recitation and discussion is often a very helpful method of study and is regarded as entirely legitimate. In case of doubt about other forms of collaboration, ask your instructor.

Extreme care should be exercised to see not only that your work is honestly your own, but also that legitimate borrowing of facts and language is properly acknowledged. Whenever phrasing is borrowed, even if only two or three words, the indebtedness should be recognized by the use of quotation marks, and frequently by mention of the author's name. The language of another is not made your own by omission, re-arrangement, and new combinations. If you present this language as your own, you are guilty of plagiarism, a serious offense. When facts which are not matters of general knowledge are borrowed, the indebtedness must be indicated, in the text or in a footnote, by mention of the exact place from which the information is taken.

The two preceding paragraphs clearly define plagiarism and the Department's attitude toward it. In practice, the Department will treat plagiarism as simple cheating. No credit will be given for any work in which there is any plagiarism. A first offense will be penalized as the instructor sees fit: a second will result in the student's receiving a failing grade for the course.

VII. GRADES AND GRADING STANDARDS. The grading scale used is A, B, C, D, and F. Grades are ordinarily given to all assignments and other written work. The final course grade is based on the student's competence in written expression at the end of the course, but also on his overall written and classroom performance.

The standards defined below are the basis on which themes and exercises will be graded.

A. The A theme shows originality of thought in stating and developing a central theme or idea according to the specifications of the assignment. Its ideas are clear, logical, and thought-provoking; it contains all the positive qualities of good writing listed below:

1. Careful construction and organization of sentences and paragraphs.
2. Careful choice of effective words and phrases.
3. Concentration on a main purpose, with adequate development and firm support.

B. The B theme has a clearly stated purpose, logically and adequately developed. It is coherent and comparatively free from errors in the use of English. Although indicating competence, the B paper lacks the originality of thought and the imaginative expression (or style) which characterize the A theme.

C. The average theme, which is considered moderately good writing on the college level, will receive a grade of C. It has a central idea organized clearly enough to convey its purpose to the reader. It avoids serious errors in the use of English. It may, in fact, have few correction marks on it, but it lacks the vigor of thought and expression which would entitle it to above-average rating.

D. The grade of D indicates either below-average achievement in expressing ideas correctly and effectively, or perhaps, an inability to fulfill an assignment exactly. Most D themes contain serious errors in the use of grammar and/or fail to present a central idea or to develop it adequately. With more careful proofreading and fuller development, many D themes might be worth a C rating.

F. The grade of F may indicate failure to state and develop a main idea. It may also indicate failure to avoid serious errors in grammar, spelling, punctuation, and sentence structure. A theme containing several badly misspelled words in conjunction with a serious error such as a sentence fragment, a comma splice, or a fused sentence will almost invariably receive a grade of F.

VIII. CONFERENCES. Either the student or the instructor may request a conference as the need arises. The instructor will inform his classes of the location of his office and of the hours at which he will be available.

IX. ATTENDANCE.

A. Regular attendance is an administrative requirement and a student obligation. Instructors will keep a record of student attendance.

B. A student unavoidably absent from a class meeting or meetings must explain his absence to his instructor. If the instructor judges the explanation unacceptable, the absence will be considered unexcused.

C. Students in Freshman English are not entitled to any "cuts." Unexcused absences may be penalized as the instructor sees fit. A student who misses, for any reason whatsoever, more than seven class meetings will ordinarily receive a failing grade for the course.

D. A student absent without acceptable excuse will receive an automatic F on any graded work done in class on the day or days of his absence. He is also responsible for any assignments given on a day when he is absent.

SOUTH DAKOTA STATE UNIVERSITY
BROOKINGS, SOUTH DAKOTA 57006

February 21, 1968

TO: Faculty Members

FROM: H. S. Bailey

SUBJECT: Proposed revision of teaching English Composition

The following revision of the program for the teaching of composition is proposed by the Department of English. It will be acted upon at the meeting of the Faculty on Tuesday, March 12, 1968.

It is intended that it be put in operation in September, 1968. No student who, as of Sept. 1, 1968, has credit for 6 hours of English Composition (English 113-123 or 143-153) will be affected by the change. Conversely, this plan will apply to all students who, on Sept. 1, 1968, have fewer than 6 hours of credit for composition (English 113-123 or 143-153).

For your convenience, an outline of the present program follows:

1. The lowest 25% (approximately) of the freshman class, as determined by computations based on the ACT Test, are assigned to English 12, which is taught by programmed texts in sections of approximately 100 students; it meets twice a week and yields no credit. Thus, approximately 400 students have been taught by a single instructor.

2. Of this group, those who pass English 12 take English 113 during the second semester of their freshman year and English 123 during the first semester of their sophomore year.

3. The middle 50% of the freshman class are assigned to English 113. These students take English 123 during the second semester of their freshman year.

4. English 113 and 123 are taught by TV two days a week and meet with section instructors once a week.

5. The upper 25% of the freshman class are assigned to English 143 and continue with 153 in the second semester of the freshman year. Both 143 and 153 meet with section instructors three times a week.

6. In many curricula, an additional course in advanced exposition, English 350, is required during the junior year.

7. In summary, (a) the upper 75% of our students receive 6 hours and, if they take English 350, 9 hours of training in composition before graduation;
   (b) the lower 25% receive 8 (or 11, if they take English 350) hours of training.

(over)

The proposed plan makes fundamental changes in this present pattern:

1. English 12, 123, and 153 will not be offered.
2. A new course, English 103, will be created; it will be roughly equivalent to English 113 but, because of the ability and preparation of the students involved, will be somewhat more limited in scope and will move at a slower pace. It will carry 3 hours of credit.
3. A remedial clinic will be provided, to which students who encounter difficulty in basic material will be referred by their instructors.
4. The lowest 40% (approximately) of the freshman class will take English 103, the next 40%, English 113, and the upper 20%, English 143. In order to equalize the teaching load for the Department in the two semesters, those students assigned to English 103 and about half of those assigned to English 113 will take those classes during their first semester; the rest of those assigned to English 113 and all those assigned to English 143 will be given their training in the second semester.
5. For those passing English 103, 113, or 143, no further work in English will be required until the junior year; at that time, another semester of composition (English 303) would be required of all students.
6. The present English 350 will still be available for those curricula in which training in composition beyond 6 hours is desirable.
7. In English 103 and 113, one hour of TV instruction per week will be used; the students will meet with their section instructors two hours a week. TV instruction will not be used in English 143 nor in the junior course.
8. This program will obviously eliminate the English Proficiency examination.
9. In summary, before graduation, all students will receive 6 (or 9, if they take English 350) hours of instruction in composition. Those whose preparation was deficient would have the benefit of the "tutoring" provided by the remedial clinic.

PLEASE BRING THIS INFORMATION WITH YOU TO THE MARCH 12, 1968 MEETING

UNIVERSITY OF SOUTH FLORIDA
Tampa

CBS 101 - Functional English Calendar, Quarter I, 1967

Week	Lecture	Altick	Reading
Sept. 18	NO LECTURE	Ch. #3 - Patterns of Clear Thinking a. Inductive Reasoning	Readings from selected periodicals, to be announced by the instructor.
Sept. 25	Statements: Fact or Opinion	b. Deductive Reasoning c. Other Steps Toward Clearer Thinking	
Oct. 2	Statements: Assumptions and Support	d. Objectivity and Subjectivity	
Oct. 9	Writing the Sentence	Ch. #4 - Sentences and Paragraphs a. Sentence Length b. Sentence Arrangement c. Sentence Rhythm	
Oct. 16	Paragraphs	d. Paragraphs	
Oct. 23	Denotation and Connotation	Ch. #1 - Denotation and Connotation a. Connotation: Personal and General b. The Uses of Connotation c. Connotations in Political Persuasion	
Oct. 30	Reading Literature	d. Connotations in Advertising e. Connotations in Literature f. How Connotation Changes g. The Importance of Context	The Great Gatsby
Nov. 6	NO LECTURE	Ch. #2 - Diction a. Elementary Clues to Diction b. Clues to Personality and Intention c. Talking the Language of the Audience	
Nov. 13	Usage and Diction	d. The Clues of Unnecessarily Difficult Language e. Jargon f. Jargon g. Jargon h. Jargon i. The Uses and Abuses of Technical Language j. Circumlocution and Euphemism k. Clichés l. 'Newspaperese'	The Loved One

CBS 101 - Functional English Calendar, Quarter I, 1967

Week	Lectures	Altick	Readings
Nov. 20	Metaphors, Symbols, and Allusions	Ch. #5 - Tone a. Metaphors b. Symbols c. Allusions	The Crucible
Nov. 27	NO LECTURE	d. Deviations from 'Normal' Style e. Sentimentality f. Restraint	

All lectures will begin at five minutes past the hour on either Mondays or Tuesdays depending on the first class meeting of that particular week.

FINAL EXAMINATION: Thursday, December 7th, 1:00 - 3:00. (Rooms to be announced.)

9/7/67

U. of South Florida

CBS 101 - Functional English Calendar, Quarter II, 1968

Week	Lecture	Altick	Reading
Jan. 8	Denotation and Connotation	Ch. #1 - Denotation and Connotation a. Connotation: Personal and General b. The Uses of Connotation c. Connotations in Political Persuasion	Readings from selected periodicals, to be announced by the instructor.
Jan. 15	Reading Literature	d. Connotations in Advertising e. Connotations in Literature f. How Connotation Changes g. The Importance of Context	
Jan. 22	NO LECTURE	Ch. #2 - Diction a. Elementary Clues to Diction b. Clues to Personality and Intention c. Talking the Language of the Audience	
Jan. 29	Usage and Diction	d. The Clues of Unnecessarily Difficult Language e. Jargon f. Jargon g. Jargon h. Jargon i. The Uses and Abuses of Technical Language j. Circumlocution and Euphemism k. Clichés l. 'Newspaperese'	
Feb. 5	Metaphors, Symbols, and Allusions	Ch. #5 - Tone a. Metaphors b. Symbols c. Allusions	The Great Gatsby
Feb. 12	NO LECTURE	d. Deviations from 'Normal' Style e. Sentimentality f. Restraint	
Feb. 19	Statements: Fact or Opinion	Ch. #3 - Patterns of Clear Thinking a. Inductive Reasoning b. Deductive Reasoning	The Loved One

CBS 101 - Functional English Calendar, Quarter II, 1968

Week	Lecture	Altick	Reading
Feb. 26	Statements: Assumptions and Support	c. Other Steps Toward Clearer Thinking d. Objectivity and Subjectivity	
Mar. 4	Writing the Sentence	Ch. #4 - Sentences and Paragraphs a. Sentence Length b. Sentence Arrangement c. Sentence Rhythm	The Crucible
Mar. 11	Paragraphs	d. Paragraphs	

All lectures will begin at five minutes past the hour on either Mondays or Tuesdays depending on the first class meeting of that particular week.

FINAL EXAMINATION: ______________________________

10/30/67

CB 102 - Calendar, Quarter 1, 1967

Week of	Lecture	Reading	Poetry
Sept. 18th	The Drama Professor Ray	All My Sons Barn Burning	Stopping by Woods Latest Decalogue
Sept. 25th	Poetry Professor Fabry		There's a Certain Slant of Light A Light Exists in Spring Ode to a Nightingale Neutral Tones
Oct. 2nd	The Short Story Professor Iorio		Sonnet 73 - That Time of Year Sonnet 146 - Poor Soul To His Coy Mistress London (Blake) London (Wordsworth)
Oct. 9th	The Novel Professor Harmon	Heart of Darkness	My Last Duchess
Oct. 16th	No Lecture	The Secret Sharer	
Oct. 23rd	Social Responsibility Professor Parrish	Lost in the Stars	Love Song of J. Alfred Prufrock
Oct. 30th	Alienation Professor Broer	The Conversion of the Jews The Rocking Horse Winner The Use of Force	Dover Beach Miniver Cheevy
Nov. 6th	Initiation Themes Professor Morris	Member of the Wedding I'm a Fool Of This Time, Of That Place	
Nov. 13th	The Modern Hero Professor Smith	Candide Paul's Case Flight	
Nov. 20th	No Lecture	All the King's Men	
Nov. 27th	No Lecture		

All lectures will begin at 5 minutes after the hour, Thursdays and Fridays.

CBS 102-A - FUNCTIONAL ENGLISH CALENDAR - Quarter II, 1968

Week	Lecture	Reading
Jan. 8	ANALYZING FICTION	"The Catbird Seat" "Why I Live at the P.O." "I'm a Fool"
Jan. 15	INITIATION THEMES	"Barn Burning" "The Guest" "A Clean, Well-Lighted Place" "The Rocking Horse Winner"
Jan. 22	NO LECTURE	"The Open Boat" Candide
Jan. 29	ANALYZING DRAMA	King Oedipus "Sophocles' Oedipus"
Feb. 5	ALIENATION THEMES	Death of a Salesman "The Salesman's Two Cases" "Tragedy and the Common Man"
Feb. 12	NO LECTURE	Shakespeare sonnets 18, 29, 73 "To His Coy Mistress" "Ode to the West Wind"
Feb. 19	ANALYZING POETRY	"Ulysses" "Dover Beach" "Richard Cory" "Ars Poetica"
Feb. 26	SOCIAL RESPONSIBILITY	"The Love Song of J. Alfred Prufrock" "In my Craft and Sullen Art" "The Force That Through the Green Fuse Drives the Flower" "Fern Hill" "Three Poems by Dylan Thomas"
Mar. 4	THE MODERN HERO	All The King's Men
Mar. 11	NO LECTURE	

All lectures will begin five minutes past the hour on the first class meeting of the week.

Final Examination: ______________________________

11/2/67

UNIVERSITY OF SOUTHERN CALIFORNIA
Los Angeles
University of Southern California
Department of English
John Nichol

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22N3-2

STUDENT GUIDE TO ENGLISH COMPOSITION 101

TEXTS

Lee and Moynihan, Using Prose
Pflug, The Ways of Language
Guth, Concise English Handbook
Nichol, Student Guide to English Composition 101

One of the following recommended dictionaries:
American College Dictionary
Standard College Dictionary
Webster's Seventh New Collegiate Dictionary
Webster's New World Dictionary

AIMS

There are many different ways to approach the problem of learning how to write more effectively. In this one-semester English 101 required course, the English Composition Committee has deemed it both wise and practical to have you concentrate on the practice of writing, as done both by professional writers and by you yourself, rather than on the subject matters of philosophy, literature, sociology, politics, current events, or what have you. Your attention throughout the course will be centered on techniques of writing and on how the English language works. Although you will be reading and analyzing a variety of topics and styles, the aim will be always to increase your awareness of technique and language subtleties, and of the necessity for clear thinking. No one can teach you to write well in one semester, but we have found that carefully supervised practice can help you develop and maintain effective writing skills.

ORGANIZATION

By means of a required placement test, you have been placed in sections which are labeled Category 1, 2, or 3. These are only very rough approximations of the level of language skills you have attained through your previous preparation and have little to do either with intelligence or with the grades that you might be able to make by the end of the course. Therefore, the same texts and general syllabi are used in all sections of the course and the same minimum amounts of writing are required. The initial placement is valuable in that it lets instructors move at generally appropriate paces for their sections and tends to minimize the gap between the strongest and weakest students in any one section. More general student participation in the class can thus be assured. Your placement may, in a few borderline cases, be inaccurate, but there is little or no harm done; all sections are taught basically the same course.

The course is organized around the central text, Using Prose. The Concise English Handbook is a text that you should become thoroughly familiar with on your own. Instructors may assign parts from it, however, and whenever they desire as supplemental to your other work, but it is principally yours to use as a constant reference and handbook as you write and rewrite at your desks.

The general pattern of each class will vary somewhat according to its own needs and the desires of the individual instructors, but you can expect the course to include the following elements:

1. A piece of impromptu writing in the first week to be used as a diagnostic tool.

2. A careful orientation to the use of the *Handbook*.

3. A week or more of concentration on language and diction, using your dictionary, Section 2 of your *Handbook*, and *The Ways of Language*.

4. Close analysis and discussion of the essays in *Using Prose*, with perhaps individual class members or panels assigned to report on specific exercises and to be questioned by the instructor and the other members of the class. You will notice that a variety of rhetorical and stylistic details -- organization, sentence and paragraph structure, diction and vocabulary, figurative language, tone -- are continually pointed up as they contribute to the overall prrpose of each essay.

5. Close analysis, discussion, and revision of your own essays in private conferences, small tutorials, or class sessions.

6. Supplemental or collateral reading and writing about books from a list recommended by your instructor.

CLASS MEETINGS

The pattern of class meetings may vary from instructor to instructor, and from one portion of the course to another. Some weeks you will meet for all of the four scheduled days, especially when you are doing close analyses of readings or student writing, when you are having panel discussions or reports, or when you are doing writing in class. During other weeks, the fourth meeting hour may be used by your instructor for scheduled conferences, singly or in groups, either in his office or in the classroom. Other portions of the semester may be devoted to a modified tutorial approach where one week of four days is devoted to subject matter discussion and the next week is given over to four or five tutorial sessions with small groups of four to six students reading and criticizing their own papers, with the instructor merely moderating.

CLASS ATTENDANCE

Class attendance in English Composition is *not* optional. In developing a skill, it is the continuous and daily practice, criticism, and coaching that is all important. It is your responsibility to keep abreast of announced irregularities in class meetings, even if you are absent on the day they are announced. Repeated absence *will be* considered by your instructor in evaluating your performance.

WRITING ASSIGNMENTS AND DEADLINES

Ten to twelve substantial essays will be expected of you ~~each week~~ throughout the semester. Other exercises and revisions will add to this amount.

The assignments will be due to be turned in on specific dates. These deadlines must be met, at all costs. Since you cannot afford to get behind in a short, intensive skill-development course, your instructor is urged *not to accept* late papers unless some *advance* arrangement has been made. Excuses made after the due date are unacceptable. See, call, or write your instructor a note if you find you are not going to be able to get some piece of work in on time. He may or may not agree to accept that particular paper late, but it is worth a try.

Themes written in class are designed to give you practice in the kind of timed, under-pressure writing you will have to do often in your scholarly and professional careers. They will count as heavily as out-of-class themes in judging your writing abilities, though they may be evaluated on a somewhat different, first-draft standard. *Normally dictionaries are not permitted for impromptu writing*.

REVISIONS

No theme is considered completed until you have done the required revisions and have returned the theme to your instructor for filing in your folder. Revision may be satisfactorily accomplished in a variety of ways. Your instructor may ask you to do it orally, in a single or group conference He may ask you to rewrite a specific paragraph only. He may ask you to rewrite the introduction or the conclusion; or he might require a revised outline or plan for the paper. It is possible that a revision requirement might consist of handing in a set of exercises from the *Handbook*. Whatever revision is necessary must be accomplished and returned before you can receive credit for your paper. Revised themes are not returned to the student. If you wish to keep copies of your themes, you should make carbons.

CONFERENCES

You are required to have at least *three* conferences per semester with your instructor. In establishing the four-unit courses, the University makes it possible for the instructor to spend a relatively large amount of time working with the individual student. Sometimes the conference approach will be used instead of the fourth class hour meeting. Conferences may be held either in the offices or the classrooms. In these conferences, you and your instructor can discuss your papers, your grades, your progress in the course. Most students find conferences unusually beneficial in their efforts to improve.

Sometimes the instructor will make specific appointments or arrangements for conferences with every member of the class. He will also observe regular stated office hours, at which times you are urged to stop in to see him when you need advice. Sometimes a short visit with your instructor at a critical stage in the preparation of a paper is of much more practical value than an hour spent with him after the paper has been returned. This can also do wonders in improving your grades. Personal discussion between you and your instructor can be one of the most rewarding aspects of your college education. Take advantage of it in all your courses.

FINAL CONFERENCE

There is no separate final examination given in English Composition. Each piece of writing you do is an examination on your progress in the course to that date, and we feel that little value is gained from your doing one more piece of writing on final exam day, writing which you are unlikely to get to discuss with your instructor. Instead, during the final examination period your are required to have a final conference with your instructor. You will be asked to do some specific review or evaluation in preparation for this conference in which you and your instructor can discuss your strengths and improvements, your remaining weaknesses, and your future writing prospects. Normally at this time your instructor will be prepared to give you your final grade in the course and to explain his reasons for arriving at his judgment.

GRADES

You will not receive letter grades on your returned themes in English 101, at least not until near the end of the semester when some instructors may choose to put the grades on your final themes. The purpose of this is to direct your attention completely to the evaluation contained in the instructor's comments on your paper which are much more informative than a stark letter grade could ever be. Your instructor will indicate briefly and clearly in his comment whether your paper is satisfactory, or above or below, and why. If you do not understand his comment, come in to see him for a conference.

A second reason for not placing letter grades on your individual themes is that the final grade in English Composition does not represent a mechanical average of the grades throughout the semester, nor does it follow a prescribed curve. The final grade represents your instructor's assessment of your writing proficiency at the end of the semester and his evaluation of your sustained improvement. He will attempt to measure your individual performance, hoping to see a consistent pattern of progress. Thus, low letter grades placed on papers at the beginning of the course might tend to discourage students who are quite capable of making improvement.

Your instructor will no doubt keep a record of letter grades in his gradebook for his own information, and he is encouraged to inform you of your current standing whenever you are in doubt from the comments on the papers. Indeed, at the end of six weeks, the University requires that he send in a report to the Registrar, an official warning, for those students who are clearly doing unsatisfactory (D or F) work and have shown little indication of improvement at that point. This report is forwarded to the student, to his parents, and to his advisor and leaves him a long nine weeks to bring up his performance by the end of the semester.

Your instructor is always willing to explain his evaluations and his grades, but he is not expected to change them.

STANDARDS FOR EVALUATING THEMES

You may have written an essay that has followed an organized pattern and has included what you feel to be a reasonable paragraph development throughout. In addition there were no significant grammatical or mechanical errors. But your instructor's comment indicates that he considers it only a satisfactory, average, fair, or acceptable theme, or even a below college-standard piece of writing. You may be perplexed; what must you do to improve your writing to above average or outstanding? The answer may be in your next paper, to consciously try to give that extra sparkle of effectiveness and stylistic force by adding more concrete and specific details to support and illustrate your points; by including more mature and varied sentence structures, such as a series of parallel structures here and there; by using a more specific, appropriate, and colorful choice of words, rather than abstract, vague general words; or even by thinking through to a more original, more significant, more inspired, fresher central point or approach to your topic. Perhaps you will need to avoid cuteness, foolish eccentricity, or, on the other hand, overly stiff formality and pretentiousness. Certain tones which could be counted on for A's in previous courses might not be appropriate here. Perhaps you will need to give the parts of your theme more appropriate balance, or avoid illogical or fuzzy statements or thinking, or clear up confusing sentences or sequences, or focus your paper to more accurately fulfill the assignment, or provide more clear and effective transitions to give your paper better continuity (read it aloud to your roommate next time before handing it in).

All these are points your instructor will look for in evaluating a paper as above average or superior. If any one of them is missing or deficient, he may mark your paper as "acceptable" or lower. These skills take conscious effort and practice, but you can learn to handle them. Try it.

Hours and hours of effort are put in by the instructional staff striving to arrive at an objective grading standard so that any one of them, looking at a paper, will look for the same important things and give the paper the same grade. The result is not perfection, but you can feel reasonably assured that your papers will be evaluated on the basis of standards similar to those outlined above in any section of English 101 you may be in.

LIBRARY

There is no formal research or reference paper in the English Composition course. You are encouraged to use the library in any way necessary to the writing of effective papers--for instance, for finding quotations or other support to be used, and acknowledged, in developing your central points. But in general most of the required material for writing will come from your texts and your heads.

One class meeting during the semester will be devoted to an exercise or a discussion with your instructor concerning the responsible use of the USC Library. This will supplement whatever tours or explanations of the Library you have received during Orientation Week. Your Handbook suggests proper procedures to be followed in doing reference work, and there is also a useful short Supplement to the MLA Style Sheet which is published by the USC English Department and is available for 20 cents in the University Bookstore. This outlines the required form for research papers in most English Department courses.

MANUSCRIPT DIRECTIONS

In general, follow these directions unless they are specifically modified by your instructor.

1. Use unruled white 8 1/2 x 11 paper, not onionskin, and write on one side of the page only.
2. Write carefully with blue or black ink, leaving enough room between lines for revisions. If you type, double space all pages.
3. Leave a margin of one and a half inches on all four sides of the page, permitting space for your instructor's comments. Please do not try to economize on paper.
4. Number the pages of every theme.
5. Fold themes lengthwise so that the fold is at the left and the endorsement is at the top on the outside of the _last page_. If you are using a printed-endorsement cover sheet, it should be the _last page_.
6. For in-class writing, follow above directions or use blue-books, as your instructor directs.

COLLABORATION, PLAGIARISM, AND INSUFFICIENT DOCUMENTATION*

Collaboration. How much help is too much help? You may ask someone to help you define a topic on which to write or to look over an outline you have constructed for a theme. But you _may not_ replace the one you have shown him. You may ask someone to read a paper you have written and to tell you in a general way what deficiencies he finds in it. But you _may not_ have someone identify in specific terms the precise nature of these deficiencies. And above all, you _may not_ have someone correct your paper before you submit it to your instructor or write any part of it for you.... Your instructor is justified in giving a grade of "F" to a theme which displays evidence of collaboration.

Plagiarism. If you ask someone to write an entire theme for you, or if you copy and turn in as your own writing someone else's writing, you are guilty of plagiarism. Plagiarism is simple dishonesty, and because you contribute little or nothing of your own to a plagiarized paper, you profit little or not at all from copying it. Appropriately, the penalties for plagiarism are stringent. As a minimum penalty a plagiarized paper will receive a grade of "F." If in the opinion of your instructor and the Department the flagrancy of the plagiarism seriously compromises the value or validity of your other work in the course, you may receive an "F" for the course. Your instructor will also report the case to the Dean of Students, who may in turn initiate further disciplinary action against you and against any other students involved in the plagiarism.

Insufficient Documentation. Some kinds of writing, notably the documented paper, require that you quote _or refer to information and opinions_ that you have gathered in your reading and research. The conventional procedures for writing such papers also require that you fully acknowledge the sources from which you have acquired the material. This acknowledgment is usually contained in the footnotes and the bibliography of your paper. When you document a paper, you at once acknowledge your debt to others and explicitly introduce them as authorities to support the validity of your own treatment of the topic. Insufficient documentation is, therefore, both a form of plagiarism and a weakness in the content of your paper. Your instructor will lower the grade of an insufficiently or inaccurately documented paper, and if he considers the fault serious enough, he may fail the paper.

Use help, therefore, but use it properly and profitably. When you are doubtful about how much help you can receive, consult your instructor.

*From _Manual for Elementary Composition_, Department of English, Indiana University, 3rd ed., 1963.

ENGLISH COMPOSITION GSD 101a

INSTRUCTOR'S SYLLABUS

1967-1968

Southern Illinois University
Edwardsville Campus

GSD 101a has a dual purpose: it serves as an introduction to the genre of fiction, and it also serves as a course in freshman composition. Thus, when a student successfully completes the course, he should have a rudimentary knowledge of the elements which make up the art of the short story, plus a working acquaintance with a substantial number of stories, and he should have demonstrated that he can write a coherent, mechanically passable essay approaching the length of 1000 words.

The difficulty with such a dual-purpose course is that, because teaching fiction is more intellectually stimulating, the instructor is often tempted to concentrate on it rather than on composition. Avoid this temptation at all costs. Any imbalance should favor composition. One method of keeping the focus on composition is to use what we call the Clinic System--a series of meetings in the classroom with one third of the class (roughly ten students per group) for detailed, individual discussion of their themes, both in terms of content and composition, but especially the latter. After the first two weeks of the quarter, when organization and initial lectures are needed, an average of two days per week can be devoted to Clinic sessions and the remaining two days to full-class meetings. Of course, it is always possible to meet the entire class each period and then, after the business of the day has been conducted, dismiss all but those who are scheduled for Clinic. Aside from keeping the instructor focused on problems of composition, the Clinic System has two other important advantages. First, much more personal attention can be given to students. Second, each student concentrates on his own, real errors rather than on textbook errors, and thus individual attention can be tailored to individuals: the better students can be taught the finer points of style, while the poorer students can be schooled in fundamentals. The instructor should understand, however, that this system or any modification of it is merely recommended, not required.

TEXTS

Rental:

Baker, Sheridan. *The Complete Stylist*. New York: Thomas Y. Crowell Company, 1966.

Thurston, Jarvis A. *Reading Modern Short Stories*. Chicago: Scott, Foresman and Company, 1955

Optional Supplement:

Stallman, R. W. and R. E. Watters. The Creative Reader, 2nd ed. New York: The Ronald Press Company, 1962

Purchase (one of the following dictionaries):

The American College Dictionary

Funk & Wagnalls Standard College Dictionary

Webster's New Collegiate Dictionary

Webster's New World Dictionary

Desk copies of the Baker and the Thurston texts may be obtained from the English Office.

COURSE REQUIREMENTS

It is your responsibility to work the following items into an operating syllabus which will best suit you and your students. At the end of the quarter, you must submit to the English Office two copies of the syllabus and of your final exams. Needless to say, it is best for an instructor to issue his syllabus to students at the beginning of the quarter, so that they can plan ahead. But we also recognize that any instructor faced with a new set of texts will probably have to build his course as he goes along and therefore should not be asked to invent one on the spur of the moment. What we do ask is that you give the Freshman Committee and the Chairman of English a fair record of your assignments and final exams when the quarter has ended. If you have no original ideas about constructing the course, there is appended to this syllabus a sample assignment sheet which may be useful.

(1) Students must read The Complete Stylist, pp. 3-169; they should be directed, as occasion demands, to the appendices on "A Writer's Grammar" and "A Glossary of Usage," pp. 259-290, 291-319.

(2) Students must read Thurston's introduction to fiction, Reading Modern Short Stories, pp. 1-29.

(3) A minimum of twenty short stories should be assigned. The choice of stories is up to you, but it should be conditioned by conscientious eclecticism and by relevance to the points made in Thurston's introduction.

(4) Approximately ten essays should be assigned for the quarter. About half should be in-class themes, so that you can protect yourself against plagiarism and so that students get practice in extemporary composition. On the other hand, some of the papers should be written outside of class, since many students, when they have more than 50 minutes, can produce better writing than they can when the time limit is so narrow. If your pedagogy requires that students write a little bit each day, just make sure that by the end of the quarter they have addressed themselves to the problem of full-length compositions.

(5) Subject matter for themes should come from the assigned short stories. Try to present topics which will lead students to consider the essentials of the genre, i.e., those discussed in Thurston't introduction. Be as specific as you can in your topic assignments: students, when left to make their own decisions about topics, generally waste most of their energy hunting up what they hope will be sure-fire topics and then discover that they have no time left to develop them properly. Moreover, carefully engineered topics on the assigned stories will reduce the need for quizzes on reading assignments, since students cannot write intelligently about stories they have not read.

(6) A mid-term exam is not necessary unless you feel it is. The theme grades and the final examination should provide enough material for solid evaluation of students, and the reporting of mid-term status is no longer required at this university.

FURTHER REMARKS

The grading system at SIU makes use of the fairly common marking spectrum of A, B, C, D, and E. A = 90-100, B = 80-89, C = 70-79, D = 60-69, and E = 59 or below. Plus and minus grades help narrow the limits of the grade span, but they are not recorded in the Registrar's Office.

These are major writing defects that should result in low or failing grades:

1. Sentence fragments
2. Comma splices
3. Run-together sentences
4. Misspelled words
5. Lack of subject-verb agreement
6. Lack of antecedent-pronoun agreement
7. Faulty relation of tenses
8. Dangling constructions and other misrelated modifiers
9. Faulty parallelism
10. Inadequate or illogical paragraphing
11. Inadequate statement or development of main theme

These are guidelines for automatic grade penalties: After a reasonable grace period any paper containing one of the first four errors listed above should receive a grade not higher than C. A paper containing two of the first four errors should receive a grade not higher than D. A paper containing three of the first four errors should receive a grade of E. Remember, however, that a paper without obvious mechanical errors may be a poor or even a failing paper because it has not clearly expressed and logically and interestingly developed a worthwhile idea.

As a matter of official policy, the university excuses no absences. You should make your own attendance policy clear at the beginning of the quarter, preferably in written form. Late papers, except in cases of illness, accident, or other emergency, can be given a grade penalty. You have the prerogative of accepting or not accepting make-up work.

Attached to this syllabus is a copy of the Grade-Graphic Folder. Additional copies for distribution to students are available upon request at the Humanities Steno Pool.

ASSIGNMENT SHEET

CS = The Complete Stylist
RMSS = Reading Modern Short Stories

Week I Sept. 21-22	CS, Ch. 1, "First Considerations," pp. 3-17
Week II Sept. 25-29	CS, Ch. 2, "From Subject to Thesis," pp. 18-26 RMSS, "Introduction," pp. 1-29 Lardner, "Ex Parte," p. 33 ff. Lardner, "Some Like Them Cold," p. 50 ff.
Week III Oct. 2-6	CS, Ch. 3, "Basic Structure," pp. 27-36 RMSS, Maupassant, "Love: Three Pages from a Sportsman's Book," p. 93 ff. Maupassant, "The False Gems," p. 97 ff.
Week IV Oct. 9-13	CS, Ch. 4, "The Middle: Other Arrangements," pp. 38-49 RMSS, Mansfield, "The Garden Party," p. 121 ff. Mansfield, "Bliss," p. 134 ff.
Week V Oct. 16-20	CS, Ch. 5, "Outlines," pp. 50-60 Ch. 6, "Paragraphs," pp. 61-69 RMSS, Hemingway, "Ten Indians," p. 167 ff. Hemingway, "The Capital of the World," p. 176 ff.
Week VI Oct. 23-27	CS, Ch. 7, "The Paragraph: Further Developments," pp. 70-90. RMSS, Steinbeck, "The Leader of the People," p. 189 ff. Anderson, "The Egg," p. 205 ff.
Week VII Oct. 30-Nov. 3	CS, Ch. 8, "Sentences," pp. 92-111 RMSS, Faulkner, "Barn Burning," p. 223 ff. Faulkner, "That Evening Sun," p. 239 ff.
Week VIII Nov. 6-10	CS, Ch. 9, "Punctuation," pp. 117-130 RMSS, Pirandello, "War," p. 257 ff. Porter, "The Jilting of Granny Weatherall," p. 271 ff. Powers, "The Valiant Woman," p. 301 ff.
Week IX Nov. 13-17	CS, Ch. 9, "Punctuation," pp. 130-144 RMSS, Aiken, "Silent Snow, Secret Snow," p. 349 ff. Kafka, "The Married Couple," p. 367 ff. Kafka, "A Hunger Artist," p. 377 ff.
Week X Nov. 20-21	RMSS, Forster, "The Celestial Omnibus," p. 387 ff. Trilling, "Of This Time, Of That Place," p. 451 ff.
Week XI Nov. 27-Dec. 1	CS, Ch. 10, "Words," pp. 147-159 RMSS, Flaubert, "A Simple Heart," p. 487 ff. Warren, "Blackberry Winter," p. 585 ff.
Week XII Dec. 4-8	CS, Ch. 10, "Words," pp. 159-167. RMSS, Conrad, "The Secret Sharer," p. 607 ff. Joyce, "The Dead," p. 645 ff.

ENGLISH COMPOSITION GSD 101b

INSTRUCTOR'S SYLLABUS

1967-1968

SOUTHERN ILLINOIS UNIVERSITY
EDWARDSVILLE CAMPUS

GSD 101b has a dual purpose: it serves as an introduction to the genre of drama, and it also serves as a course in freshman composition, particularly the preparation of a research paper. Thus, when a student successfully completes the course, he should have a rudimentary knowledge of the elements which make up the art of drama, plus a working acquaintance with a substantial number of plays, and he should have demonstrated that he can write a coherent, mechanically passable research paper of approximately 1250 words.

The difficulty with such a dual-purpose course is that, because teaching drama is more intellectually stimulating, the instructor is often tempted to concentrate on it rather than on composition. Avoid this temptation at all costs. Any imbalance should favor composition.

TEXTS

Rental:

Baker, Sheridan. The Complete Stylist. New York: Thomas Y. Crowell Company, 1966.

Reinert, Otto. Drama, an Introductory Anthology. Alternate edition. Boston: Little, Brown and Company, 1961.

Purchase:

Levin, Richard. Tragedy: Plays, Theory, and Criticism. New York: Harcourt, Brace & World, 1960.

One of the following dictionaries:

The American College Dictionary

Funk & Wagnalls Standard College Dictionary

Webster's New Collegiate Dictionary

Webster's New World Dictionary

Desk copies of the Perrin, Reinert, and Levin texts may be obtained from the Humanities Division Steno Pool.

COURSE REQUIREMENTS

It is your responsibility to work the following items into an operating syllabus which will best suit you and your students. At the end of the quarter, you must submit to the English Office two copies of the syllabus and of your final exams. Needless to say, it is best for an instructor to issue his syllabus to students at the beginning of the quarter, so that they can plan ahead. But we also recognize that any instructor faced with a new set of texts will probably have to build his course as he goes along and therefore should not be asked to invent one on the spur of the moment. What we do ask is that you give the Freshman Committee and the Chairman of English a fair record of your assignments and final exams when the quarter has ended. If you have no original ideas about constructing the course, there is appended to this syllabus a sample assignment sheet which may be useful.

(1) Students must read "Reference Papers," Complete Stylist, pp. 349-400.

(2) Students must read Reinert's introduction in Drama, pp. xi-xxviii.

(3) Approximately ten plays should be assigned. The choice of plays is up to you, but it should be conditioned by conscientious eclecticism and by relevance to the points made in Reinert's introduction.

(4) At least one research paper, preferably two shorter ones, should be assigned for the quarter in addition to approximately four essays. The use of two shorter research papers allows the student a chance to correct the inevitable errors of approach and technique he will make on the first. Some instructors have found that a short paper on material only from the casebook gives them a better control over the student's use of quoted material. Mistakes, whether from plagiarism or from ignorance of how one uses a source, can be spotted and remedied, in conference with the student, using the source conveniently at hand. This first paper should be concerned with the organization of material and the mechanics of footnotes and bibliography. The second paper can then lead the student to an exploration of library resources. By waiting until the second paper to concentrate on the library, the instructor will have time to prepare the student on the use of bibliographic sources with the help of a lecture by the Library Instruction Librarian. The writing of two short papers thus helps the student attack the complex problem of assembling and organizing a research paper in stages with which he can cope and also saves him from having his grade depend upon one major effort. The essays should ideally be assigned the first weeks of the course to help the student eliminate the errors common to all composition before he becomes involved in the research paper.

(5) Subject matter:

For the essays the subject matter should come from the assigned plays. Try to present topics which will lead students to consider the essentials of the genre, i.e., those discussed in Reinert's introduction. Be as specific as you can in your topic assignments: students, when left to make their own decisions about topics, generally waste most of their energy hunting up what they hope will be sure-fire topics and then discover that they have no time left to develop them properly. Moreover, carefully engineered topics on the assigned plays will reduce the need for quizzes on reading assignments, since students cannot write intelligently about plays they have not read.

For the first research paper the subject matter should come from the plays and articles in the casebook; the second paper should be about a major play or plays, chosen in conference with the student, subject to the following considerations. In the past some instructors have had their students write the second paper as an elaboration of the first, which was on a play in the casebook, and although the idea is commendable, the library resources were not up to the flood of requests on those specific plays. It is necessary to diversify the paper topics to assure the student's finding adequate material. The sheets from the Library staff attached to this syllabus explain the problem and give suggestions to remedy it. The list of twenty dramatists recommended for the Alton and East St. Louis centers may be used by instructors at Edwardsville, but the list is especially important for the other two centers because the special collections of books and photocopied articles are available on these dramatists. One possibility for dividing the paper topics is to let the slower students use the plays in the casebook for their second paper while requiring other students to start afresh. It would be advisable in any case to inform Mr. Booth of the spread of topics for your class to assure yourself of sufficient material for your students.

FURTHER REMARKS

Attached to this syllabus are copies of the Grade-Graphic Folder and an anti-plagiarism exercise. Additional copies for distribution to students are available upon request at the Humanities Steno Pool.

The grading system at SIU makes use of the fairly common marking spectrum of A, B, C, D, and E. A = 90-100, B = 80-89, C = 70-79, D = 60-69, and E = 59 or below. Plus and minus grades help narrow the limits of the grade span, but they are not recorded in the Registrar's Office.

These are major writing defects that should result in low or failing grades:

1. Sentence fragments
2. Comma splices
3. Run-together sentences
4. Misspelled words
5. Lack of subject-verb agreement
6. Lack of antecedent-pronoun agreement
7. Faulty relation of tenses
8. Dangling constructions and other misrelated modifiers
9. Faulty parallelism
10. Inadequate or illogical paragraphing
11. Inadequate statement or development of main theme

These are guidelines for automatic grade penalties: After a reasonable grace period any paper containing one of the first four errors listed above should receive a grade not higher than C. A paper containing two of the first four errors should receive a grade not higher than D. A paper containing three of the first four errors should receive a grade of E. Remember, however, that a paper without obvious mechanical errors may be a poor or even a failing paper because it has not clearly expressed and logically and interestingly developed a worthwhile idea.

As a matter of official policy, the university excuses no absences. You should make your own attendance policy clear at the beginning of the quarter, preferably in written form. Late papers, except in cases of illness, accident, or other emergency, can be given a grade penalty. You have the prerogative of accepting or not accepting make-up work.

INTRODUCTION TO POETRY, GSC 151-3

SYLLABUS
1967-1968

SOUTHERN ILLINOIS UNIVERSITY

GENERAL REMARKS

The purposes of GSC 151, Introduction to Poetry, are to introduce the student to British and American poetry and to develop his ability to interpret and evaluate this literary form.

Papers will be assigned at the discretion of the instructor. These papers, besides giving the student practice in articulating his esthetic judgment, should continue the training in writing effectively which is the central purpose of the Freshman English sequence.

The instructor may augment the scheduled assignment by giving tests when appropriate. It is the responsibility of the student, when absent, to obtain the correct assignment.

GRADING

Your papers will be graded A,B,C,D, and E. Sometimes you may fail to understand why a paper mechanically perfect has received a low grade. Mechanical perfection alone does not assure an excellent or even a good grade. In addition to being mechanically adequate, an A or B paper should be clear, logical, and interesting.

The following are some major writing defects that will cause papers to receive low or failing grades:

1. Comma splices
2. Run-together sentences
3. Sentence fragments
4. Misspelled words
5. Lack of subject-verb agreement
6. Lack of antecedent-pronoun agreement
7. Faulty relation of tenses
8. Dangling constructions and other misrelated modifiers
9. Faulty parallelism
10. Inadequate or illogical paragraphing
11. Inadequate statement or development of main theme
12. Illegible penmanship

As a matter of official policy, the University excuses no absences. Late papers, except in cases of illness, accident, or other emergency, will receive a grade penalty. It is your responsibility to confer with the instructor about work missed because of absence. You may assume that if you miss more than two consecutive class meetings, you will have difficulty regaining lost ground. The instructor has the prerogative of accepting or not accepting your make-up work. Papers not turned in by the end of the course will be entered as failures.

PLAGIARISM

The problem of grading in cases of plagiarism needs special comment. Webster's New International Dictionary states that to plagiarize is "to use without due credit the ideas, expressions, or productions of another."

Plagiarism may take two forms. It may consist of copying or paraphrasing or borrowing from the written work of another without acknowledging the source, or it may consist of allowing another to revise or to prepare your written work. Both types of plagiarism are immoral; if the written work has been copyrighted, the plagiarism is also illegal.

FORM OF WRITTEN WORK

Write as legibly as possible on one side only of standard theme paper. Do not use notebook or narrow-lined paper.

If you type, use white, 8½ x 11, unruled paper. If you write in longhand, use black or dark blue ink.

Write the title in the center at the top of the first page. If the paper is ruled, use the first line. Capitalize the initial letters of the first word and of all other important words in the title. Remember that the title cannot serve as an opening sentence or a thesis sentence.

Leave the equivalent of one blank line between the title and the opening sentence of your paper.

Double-space, whether you type or write in longhand.

Leave a margin of two inches for the first indention in each paragraph; thereafter leave a margin of one inch on both the left and right sides. Do not write on the last line.

Always number your pages, beginning with page 2, which is the second page of your text.

DEPARTMENT OF ENGLISH
TUFTS UNIVERSITY

The New Freshman English Program

Beginning in the fall of 1968 the Department of English will introduce a new approach to the teaching of Freshman English. Instead of the department's attempting to organize a single program flexible enough to satisfy a variety of students' needs and instructors' talents, each teacher of Freshman English will design his own course. The only common element among twelve to fifteen different courses will be the continued emphasis on developing the students' competence in reading, writing, and thinking. As before, every student will write at least 7000 words each semester on a variety of topics, and will receive individual comments both in marginal notes and in private conferences with his instructor. The new aspect of the program which may be of greatest interest to the in-coming freshmen is the wide range of choices they will be offered in the content or focus, and in some cases even the disciplinary emphasis of the first-year English course.

Although precise plans are not due from instructors concerned until April 15, it is expected that some faculty members will offer as English 1-2 a course involving a literary approach to certain problems of the modern city: one course, for example, will deal with the contrast between rural traditions and urban life. One proposal focuses on the change in cultural conceptions of success in various historical periods, and another will treat the aesthetic genre of satire, not only in literary materials but through study of movies, cartoons, and other popular arts.

Several courses in the Freshman English cluster will follow more traditional lines, introducing students to the college-level study of logic and language in essays, prose fiction, poetry, and drama and assigning appropriate expository and critical papers. But whether the freshman chooses a course in imaginative writing, or one devoted to the study of a current social problem, his English 1-2 experience next year should both point to further, more specialized work in his college courses and be immediately relevant to his own interests and abilities.

Freshmen who have been admitted to Tufts and Jackson will be supplied with a syllabus of Freshman English courses and a list of suggested readings for each course. It is hoped that they will be encouraged to begin informal study before they come to college in the fall.

2/12/68

English 111

WAKE FOREST UNIVERSITY

North Carolina

The basic principle of the English 111 program is the integration of reading and writing assignments. Past experience with various collections of essays has shown that essays are not adequate as the basis for writing assignments. Thus the English Department has decided (1) to provide reading that can profitably serve as the basis of writing assignments (i.e., something other than essays); and (2) to provide student themes as models for student writing.

By including the novel and the Odyssey in English 111 we accomplish two things: (1) eliminate a complete term of essay or non-fiction content without sacrificing our writing goals; and (2) give more nearly adequate time in English 112 to introduce students to the short story, poetry, and drama.

A non-essay reading program for English 111 also makes possible the achievement of goals endorsed by the Report of the Commission on English:

a) "a good assignment evokes the best from the writer and gives the teacher the best chance to be helpful." Good reading as the basis for writing will evoke the best response from the students, at least for our purposes. Good reading as the basis for writing gives the teacher the best chance to be helpful because the content and the response of it are within the teacher's area of competence; he is trained to read and to respond to literature, whether fiction or non-fiction, and can best help the student to do the same.

b) "a good assignment aids learning and requires a response that is the product of discovery." To give students free choice in their topics raises the problem of qualitative distinctions between their choices; several suggested topics relating to a work of qualitative merit insure the same standard of expected response. Free choice also allows the students to write about what they already know, whereas a reading-writing assignment forces the students to discover something about the text they confront. Such an assignment also combines the process of disvocery through reading with the process of expressing that discovery through writing -- i.e., form and content working together to illuminate and to define each other, so that students see that what they say and how they say it are intimately related. Assignments will have to be carefully planned to provide opportunities for various expository techniques, rather than as exercises in fitting content to a predetermined form.

c) "a good assignment furnishes the data to start from." A good text provides the data.

The principle of integrated reading and writing assignments implies an emphasis on content and rhetorical form in the writing done for Freshman English, and assumes standards of mechanical and grammatical proficiency. To insure qualitative control by the English Department, the following standards have been adopted.

Before any student completes Freshman English, his writing each term must be free of the following errors (numbers in parentheses refer to the Harbrace Handbook):

2-point errors:

- sentence fragment (2)
- comma splice (3)
- subject and verb disagreement (6a)
- gross illiteracies (had went, could of, etc.) (19e)

1-point errors:

- incorrect use of adjective and adverb (4)
- case errors (5)
- pronoun and antecedent disagreement (6b)
- failure to form proper possessive (15a)
- tense errors (7)
- lack of coherence (25)
- violation of parallelism (26)
- faulty reference of pronouns (28)

1/2-point error:

- misspelling (18)

Students will not be penalized with an F for making these errors at the beginning of English 111, but the errors must be eliminated before the end of the semester. After the first two writing assignments, an excess of three points will mean an automatic F for the assignment; after the fourth assignment, an excess of two points will be an F. An exception will be made for in-class writing, where one additional point will allowed.

When, in the judgment of the instructor, a student has consistently eliminated from assignments recurrent errors causing F's, his failing papers will receive additional consideration.

The errors cited above are only one component of an instructor's total evaluation of an assignment, and their elimination means only the absence of certain negative qualities. To receive a passing, or better than merely passing, grade, a paper must exhibit such positive characteristics as effectiveness of sentence pattern, clarity of presentation, and maturity of thought. The elimination of basic errors is simply a prerequisite for an evaluation of these other qualities.

To make as easy as possible the clerical handling of F's caused by mechanical and grammatical deficiency, a double grade should be assigned to such papers: one in parentheses which would be the grade for the paper were it not for errors, the other an F. If in future themes the student consistently eliminates the errors responsible for the F, the instructor may then assign him the other grade. This system frees the instructor from having to go back to grade papers from past assignments, and gives the student a continuing evaluation of his content and rhetoric.

English 111

Texts

Harbrace Handbook (not taught in class)
Dictionary (Webster's Seventh New Collegiate Dictionary; The American College Dictionary; Webster's New World Dictionary; Funk and Wagnall's Standard College Dictionary)
Hardison: Practical Rhetoric
More: Utopia
Twain: A Connecticut Yankee in King Arthur's Court
Plato: The Republic
Homer: Odyssey
Camus: The Plague

Reading Division

10 weeks:	Utopias
3 weeks:	Odyssey
2 weeks:	Novel

Content

Main emphasis on rhetoric and composition, using utopias, Odyssey, and novel as basis for written assignments. All students will use the same texts.

Organization: introduction, conclusion, unity, coherence, emphasis, transition, development, outlining, expository types.
Logic: induction, deduction, assumption, implication.
Paragraphing, sentence structure, diction, tone.
Narration, structure, point of view.

All points will be illustrated primarily by the utopias, Odyssey, and novel; student themes will be used as models for student writing.

The accompanying syllabus is organized into two and three week blocks of time. Each instructor will be expected to follow the order of the blocks, though within each block he can plan and organize the content most effectively for himself. Such an organization provides a department-wide guideline but allows latitude for the individual teacher. The possible paper topics under each block are only suggestive, and need not be adhered to.

There will not be a uniform final examination, but each student is responsible for all the content specified in the guideline. The final examination will count one-fourth of the final grade.

Writing Requiremnt

8 writing assignments (1 paragraph development; 7 themes)

5 outside assignments, 3 in class

All writing assignments, with possible exception of first theme, will be based on the reading for the course.

All outside themes will be accompanied by outlines. In addition, two outside themes will be preceded by an outline, checked but not graded by the instructor.

The first theme shall be in class, by the end of the second week.

There shall be at least one theme for each block, the extra two integrated at the instructor's discretion.

The timing and exact nature of each assignment shall be the instructor's choice.

Although the course is not organized around expository types, the written assignments should include: illustration, comparison-contrast, definition, analysis, argument. Emphasis should be on interaction and interdependence of types, and determination of type by content.

English 111: Syllabus

Block I:	Theme as a Whole	3 weeks)	Utopias
Block II:	Paragraphing	2 weeks)	
Block III:	Logic and Argument	3 weeks)	
Block IV:	Sentence Structure	2 weeks)	
Block V:	Point of View, Narrative Structure	3 weeks	Odyssey
Block VI:	Diction, Tone	2 weeks	The Plague

Block I: Theme as a Whole (3 weeks)

More's Utopia (completed by end of third week)

Book I (about one-third of whole) discusses abuses of old world, especially England, and anticipates Utopian solutions which will be developed in detail in Book II (last two-thirds of whole). Thus Utopia has a basic comparison-contrast structure appropriate to rhetorical chapter on Comparison and Contrast.

Practical Rhetoric

Chapter 1. Organization
Chapter 7. Comparison and Contrast
Chapter 10. Introductions and Conclusions
[In this block, and in all others, material in Hardison can be assigned in any order of the instructor's choice.]

Writing Assignments

By end of second week, an in-class theme. This theme may be regarded as a diagnostic theme, and may be given as early as the instructor wishes.

Possible paper: comparison-contrast theme suggested by Utopia.

Block II: Paragraphing (2 weeks)

Twain's A Connecticut Yankee in King Arthur's Court (this book may be completed in this block, or allowed to spill over into next block)

Practical Rhetoric

Chapter 2. The Paragraph
Chapter 4. Development by Detail
Chapter 5. Development by Example

Possible paper: in-class paragraph, analyzing Twain's use of development by detail or development by example in selected passage; or, using development by detail or development by example on topic suggested by A Connecticut Yankee.

Block III: Logic and Argument (3 weeks)

[Twain's A Connecticut Yankee completed]

Plato's Republic (Part I-II)

Practical Rhetoric

Chapter 6. Argumentation (I): Induction
Chapter 8. Definition
Chapter 11. Argumentation (II): Deduction

Possible papers: general definition of "utopia" based on reading of More, Twain, and Plato.

Argument centering on utopian ideas.

Analysis of assumption or implications related to points in Twain or Plato.

Block IV: Sentence Structure (2 weeks)

Plato's Republic (Instructor's choice)

Practical Rhetoric

Chapter 9. Style (II)

Possible paper: analysis of arguments ~~of~~ or definitions used in Republic.

Block V: Point of View, Narrative Structure (3 weeks)

Homer's Odyssey

Practical Rhetoric

Chapter 14. Rhetoric and Criticism

Possible papers: analysis of point of view in its intention and function in the Odyssey; analysis of narrative structure in its intention and function in the Odyssey.

Block VI: Diction, Tone (2 weeks)

Camus' The Plague

Practical Rhetoric

Chapter 3. Style (I)
Chapter 12. Style (III)

Possible paper: analysis of tone ~~of~~ or diction in selected passage of The Plague.

Texts

Harbrace Handbook
Roberts: Writing Themes About Literature

Perrine: Story and Structure (2nd ed.)
Johnson, Bierman, Hart: The Play and the Reader
Kennedy: An Introduction to Poetry

Sourcebook (optional)

Reading Division

4 weeks: Short Story
4 weeks: Drama
5 weeks: Poetry

2 weeks: Term Paper, to be integrated into the syllabus at the instructor's discretion

Content

The combined emphasis is on an introduction to literature, and rhetoric and composition. All students will use the same texts (except sourcebook), and all themes will be based on the reading done for the course; student themes can be used as models of student writing.

The course is organized into blocks determined by literary genres. Within each block the specific content is clearly suggested by the various texts, for each of which a minimum requirement is established. Beyond the minimum requirement, each instructor is free to present the material in any order he chooses within each block, and to supplement the minimum with additional assignments from the text (not, obviously, to a point beyond a reasonable load for the students). The minimum requirements provide a department-wide guideline but allow latitude for the individual instructor.

There will not be a uniform final examination, but each student will be responsible for all the content specified in the guideline.

Writing Requirement

5 themes (3 outside class, 2 in class)
1 Term Paper

There will be two papers in each block, except for the genre covered by the term paper, when there will be one regular theme in the block.

For example, a person doing the term paper on drama will have two themes on the short story, two on poetry, and one theme and the term paper on drama. Sihce only three outside themes are assigned, it is expected that they be fairly substantial (at least 700 words).

The timing of the assignments is up to the instructor, as is the spacing of the in-class themes. In-class themes may be administered as essay exams if the instructor chooses. (Short objective quizzes are optional).

The term paper must relate to a literary genre: short story, novel, drama, or poetry. The two weeks allowed for the term paper (actually 5 periods this semester) are to be integrated into the course at the instructor's discretion; in effect, added to the block during which the term paper is assigned. These two weeks need not themselves be a block, but can be spaced throughout the literary block. For example, a person doing the term paper on drama will have six weeks on drama, during which he will teach research techniques. Whether or not a sourcebook is used, all students should learn the library. (If you would like to arrange a library tour for your students, to substitute for a regular class meeting, please let me know.) During the time that the students are writing the term paper, no other outside themes should be assigned; this is certainly one good time to utilize an in-class theme or essay exam.

Ther term paper will count the equivalent of two other papers, a weighting which should be remembered as the term paper is assigned. Thus a maximum of about 1500 to 2000 words is suggested, so that the students' work is not out of proportion to the credit received.

Writing Themes About Literature is to be assigned at the instructor's discretion, appropriate to the writing assignments made. Please tell your students that this book will be required for sophomore English next year.

The point system is in effect for English 112, beginning with the first assignment.

The final examination will count one-fourth of the final grade.

Syllabus: English 112

Block I:	Short Story	4 weeks
Block II or III:	Drama	4 weeks
Block III or II:	Poetry	4 weeks
Term Paper:		2 weeks

Block I: Short Story

All sections of English 112 will start with the short story, which continues the study of narrative begun in English 111.

Story and Structure

The introductory sections and at least one story each from chapters 2 through 6 (Plot, Character, Theme, Point of View, Symbol and Irony), and one exercise from chapter 9 (The Scale of Value).

Additonal introductory sections and stories may be assigned from any place in the book (except Faulkner's That Evening Sun and Hawthorne's Young Goodman Brown, which duplicate sophomore English). Perhaps 10-12 stories might be a practical maximum for class discussion.

Writing Assignments

2 themes, or 1 theme and the term paper.

If the novel is chosen as a term paper topic, it ought to be integrated into the short story block.

Block II or III: Drama

The poetry and drama blocks can be taught in the order of the instructor's choice.

The Play and the Reader

Introduction: The Dramatic Genre

At least one play each from the four parts of the text (The Nature of Drama, Comedy, Tragedy, New Departures).

All students will read Oedipus Rex, and no students will read King Lear. Thus, since there is only one play in Part One, all students will read at least two plays in common: Rosmersholm and Oedipus Rex.

The critical essays are optional, as are additional plays. For anyone doing a term paper on drama, the essays should provide a good beginning.

[Last term I used this text, and, for what it's worth, found the following critical essays the most helpful: The Art of Drama, Some Prefatory Words on Comedy, The Meaning of Comedy, A Definition of Tragedy, The Modern Temper and Tragic Drama, Beyond Tragedy, The Absurdity of the Absurd.]

Writing Assignments

2 themes, or 1 theme and the term paper.

Block III or II: Poetry

An Introduction to Poetry

Chapters 2, 5 through 10, 14 (The Person in the Poem, Imagery, Figures of Speech, Symbol and Allegory, Sound, Rhythm Form, Alternatives).

Poems assigned are the instructor's choice, from either chapters in the text or the anthology at the end of the book.

Additional chapter assignments are optional; chapters 3 and 4 (Words and Their Order, Connotation and Allusion) are recommended, as they continue points already introduced in English 111.

Writing Assignments

2 themes, or 1 theme and the term paper.

Freshman English: Advanced Section

Number of Sections

One section, limited to about fifteen students (maximum 20, minimum 10). More than one section will be established only if enough students of a truly superior ability are available.

Texts

Aristotle: Rhetoric and Poetics (Modern Library).

Full-length exposition with philosophic orientation, which students can use in their study of literature (e.g., Ernst Cassirer: An Essay on Man).

Rhetoric text of high level, to supplement Aristotle (e.g., Martin and Ohmann: The Logic and Rhetoric of Exposition).

Poetry anthology, with critical material (e.g., X. J. Kennedy: An Introduction to Poetry).

Drama anthology, with critical material, including classic to modern selections.

Collection of critical essays on literature, of general nature consistent with and supplementary to the full-length exposition.

Edgar V. Roberts: Writing Themes About Literature.

Structure of Course

First block of time (at least two weeks) devoted to rhetoric and composition as such; reading in Aristotle's Rhetoric and contemporary rhetoric text.

Full-length exposition, to be used as illustration of rhetoric and preparation for literature.

Major part of course devoted to poetry and drama (in either order); readings in critical essays, rhetoric text, and Writing Themes About Literature; Aristotle's Poetics used with drama.

Writing Requirement

Approximately five papers plus term paper; all papers based on reading, but using expository types (comparison and contrast of two poems, analysis of plot structure, etc.).

Term paper as climax of course; preceding assignments carefully planned to build to this climax. Term paper on literature, requiring a critical synthesis based on wide reading of secondary material and evaluation of limited body of literature (perhaps as limited as one poem).

Exemption from English 112

Students who, in the judgment of their instructor, perform adequately in the advanced section of English 111 will be exempted from English 112 (Composition and Literature, freshman level). They will be released into the general pool of students taking English 156 the second term (Major American Writers, sophomore level), in which course they will encounter the short story and the novel.

Students exempted from English 112 who have not in high school participated in the Advanced Placement program will not be exempted from three hours in English. They will be required to take in their sophomore year English 154 (Major British Writers, Part II, normally an elective) for a total of twelve hours in the English Department.